



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

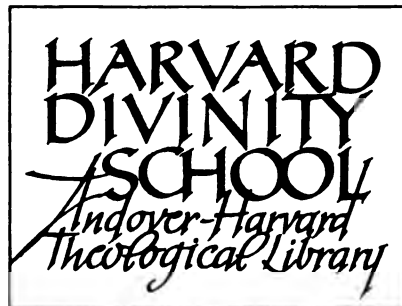
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>







11

12

"O, sing unto the Lord a new song."—PSALM xcvi.

THE
CELESTINA:
OR,
TAYLOR'S NEW SACRED MINSTREL.

A REPOSITORY OF CHURCH MUSIC,

ADAPTED TO EVERY VARIETY OF TASTE AND GRADE OF CAPACITY, FROM THE MILLION TO
THE AMATEUR AND PROFESSOR.

BY VIRGIL CORYDON TAYLOR,
AUTHOR OF "THE GOLDEN LYRE," "THE CHIME," "CHORAL ANTHEMS," "THE CONCORDIA," ETC., ETC.

BOSTON:

PUBLISHED BY OLIVER DITSON & CO. WASHINGTON ST.

1852

122.16
~~Mus 492.116~~

HARVARD COLLEGE LIBRARY

1859, Dec. 7. Gift of
the Publishers.

ENTERED, according to Act of Congress, in the year 1856, by

VIRGIL CORYDON TAYLOR,

In the Clerk's Office of the District Court of the United States, for the Northern District of New York.

M
2117.
.T3
C45
1856

N.B.—All tunes, and other descriptions of music contained in this work, to which the asterisk (*) is affixed, or to which is appended the Editor's initials, or those as follows, viz : "H. H. H." are claimed as the property of the copyright owner.

P R E F A C E .

THE CELESTINA is the beautiful name of a stop in the organ. Its correct pronunciation is—*Cell-es-tee'-nah*. We employ it for our book, not because we pretend to offer an entirely *new work* in this instance, but for the reason, that the *additions* and *improvements* made in the present revised edition of the Sacred Minstrel; while they leave all the desirable features of the former work *intact*, justly require a new cognomen for their particular designation.

Ten years have now elapsed since the Minstrel was first brought before the public; and the fact, that, in numberless instances, Choirs throughout the country have retained its use until *two* and *three* sets of the work have been required, is an assurance that the associations it has inspired may still continue; while the novelties of the work in its present form, it is hoped, will superadd many incentives for its perpetuated use and esteem.







V. C. TAYLOR.

ELEMENTS OF VOCAL MUSIC.

CHAPTER I.

NOTES.

§ I. Notes are characters used to represent musical sounds.

§ II. There are six kinds commonly used. These are the Whole Note (or Semibreve,) , Half Note (or Minim,) , Quarter Note (or Crotchet,) , Eighth Note (or Quaver,) , Sixteenth Note (or Semi-quaver,) , Thirty-second Note (or Demisemi-quaver.) .

§ III. The relative value of notes is as follows. viz:

A Whole Note.  is equal in duration to



Two Halves. 

Four Quarters. 

Eight Eighths.  one hook.

Sixteen Sixteenths.  two hooks.

Thirty-two  three hooks.
Thirty-2ds. 

NOTE. There are other notes, such as the Double Note or Breve  and the Sixty-fourth ; but they are seldom used.

QUESTIONS.



What characters are used to represent musical sounds?—How many kind of notes are commonly used?—Name them.—What is the relative value of notes?—What *two* notes are equal in length to a half note?—What *four* to two quarters?—What *eight* to four eighths?—What *sixteen* to eight sixteenths?—What note are eight sixteenths equal to?—What *two* notes are they equal to?—What *four*?—What note with two quarters will equal a whole note?—What *two* with four *eighths* will equal a whole note?—What *four* with eight *sixteenths* will equal a whole note?



CHAPTER II.

DOTTED NOTES AND OTHER CHARACTERS.

§ IV. A dot placed after a note adds to it half of its original length. Thus:



A whole note dotted, , is equal in length to a whole and half note. 


A half note dotted, , is equal to a half note and quarter. 

A quarter note, , to a quarter and eighth. 

An eighth, , to an eighth and sixteenth, &c. 

§ V. Notes with two dots placed after them, receive the addition of three quarters to their original length, the first dot adding half, (as illustrated in § IV,) and the second, a quarter. Thus:

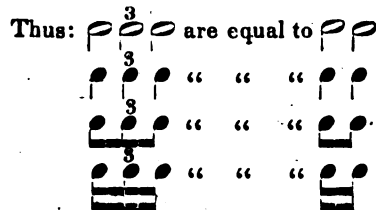
A whole note dotted twice , equals in length a whole, half and quarter note. 

A half note dotted twice , equals a half, quarter and eighth, &c. 

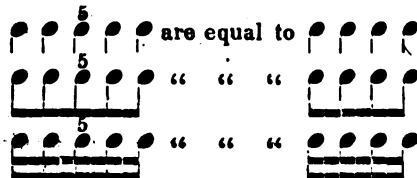
§ VI. The valuation of notes can be *reduced*, in the following manner.

ELEMENTS OF VOCAL MUSIC.

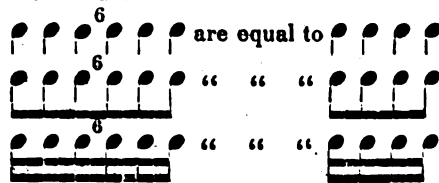
§ VII. The figure 3 placed over or under three notes of the same denomination reduces them to the time of two.




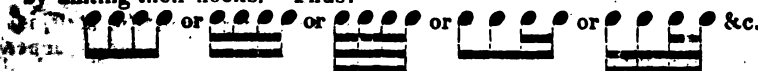
§ VIII. The figure 5 placed over or under five notes of the same denomination, reduces them to the time of four. Thus:



§ IX. The figure 6 in like manner reduces six notes of the same kind to the time of four. Thus:



§ X. A Slur  is used in vocal music to connect the notes sung to one syllable. Eighth, Sixteenth and Thirty-second notes can be slurred by uniting their hooks. Thus:



QUESTIONS.

What is the effect of a dot placed after a note?—A whole note dotted receives the additional value of what note?—A half note, what?—A quarter, what?—An eighth, what?—When two dots are placed after a note, how much is the note lengthened?—A half note with two dots receives the addition of what two notes?—A quarter, what two?—An eighth, what two?—A sixteenth, what two?—A thirty-second, what two?—The figure 3 placed over or under three notes of the same denomination reduces them to the valuation of how many of the same kind?—The figure 5 placed over five notes, reduces them to how many of the same kind?—The figure 6, to how many of the same kind?—What is the use of a Slur in vocal music?—How can eighth, sixteenth, and thirty-second notes be slurred in vocal music?






CHAPTER III.

RESTS.

§ XI. All notes in music have characters which represent their length or value, called *Rests*.

§ XII. Rests are denominated *marks of Silence*, and are called by the name of the notes which they represent: as *Whole note rest*; *Half note rest*; *Quarter*, &c.

Examples of the different Rests.

| Whole note Rest. | Half note Rest. | Quarter note Rest. | Eighth note Rest. | Sixteenth note Rest. |
|--|---|---|---|---|
|  |  |  |  |  |
| Must be under a line. | Must be above a line. | Wing turns to the right. | Wing turns to the left. | Two wings to the left. |

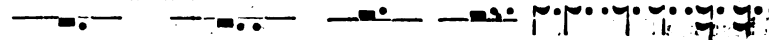
Thirty-second note Rest.


Three wings turned to the left.

§ XIII. Rests may be dotted the same as the notes which they represent.

Examples of Dotted Rests.


With one dot. With two dots.



ELEMENTS OF VOCAL MUSIC.

7

§ XXVI. In Sacred Music, the Double Bar occurs at the end of a line of poetry, and denotes what is termed a *Strain*.

§ XXVII. The Double Bar used in this form,  is placed at the end of a staff and shows the close of a tune.

§ XXVIII. The Double Bar at the end of a strain, may or may not indicate the completion of a full measure; usually, it does not.

NOTE.—At a subsequent place, after the introduction of *Time*, it will be illustrated, when the double bar denotes the end of a measure.

QUESTIONS.

What is the name of the character upon which music is written?—How many lines are there in the staff?—How many spaces?—What is each line and space called?—When more degrees than the five lines and four spaces are wanted either above or below the staff, what are used?—In counting the degrees of the staff, where do you begin?—Is it correct to count from the top downwards?—What are the names of the characters used in music to distinguish the different parts which are performed together?—How many Clefs are there in common use?—What other Clef is used in this work besides the Treble and Bass Clefs?—What is used besides the term *Degree*, to name the lines and spaces of the staff?—When the G clef is used, what letter is applied to the lower line of the staff?—When the F clef is used, what letter is placed there?—How do the letters apply to the Treble staff?—How to the Bass?—On what degree of the Treble staff is A?—Does the Alphabet apply in regular order from the second space upwards?—Does it from the first space of the Bass staff upwards?—When added lines and spaces are required to the staff, are more letters than the seven used, or are these repeated?—If you commence with any letter upon the staff counting it as *one*, either up or down, will the same occur again at every eighth one?—For what purpose are Bars placed upon the staff?—What is the music called contained between two bars?—In Sacred music, what does the Double bar denote at the end of a line of poetry?—Does the double bar at the end of a strain show the completion of a full measure?

CHAPTER V. RHYTHM.

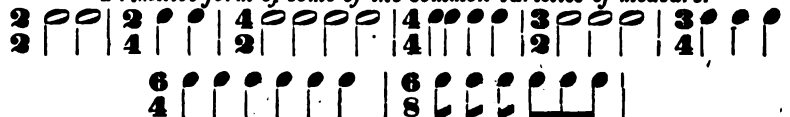
§ XXIX. Musical Sounds may be long or short; and this distinction forms a department called Rhythm, or Time.

§ XXX. Time is represented by the use of Figures, in the form of fractions. The upper figure, or Numerator showing the number of parts in a measure; and the lower figure, or Denominator, what parts each note receives a *beat* or *count*.





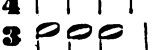




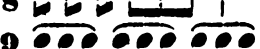
§ XXXI. The figures $\frac{2}{2}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{1}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ &c. can all be used to denote the different varieties of time.

§ XXXII. Notes have only a *relative*, and no *positive* or *given* length. Hence it is impossible to determine the movement of a piece of music merely by observing the kind of notes it is written in. This can only be ascertained by the signification of certain Rhythmical directions affixed to it. So that the figures 2—2, or 3—2, denote no slower movement than 2—4, or 3—4, except as they relate to each other.

Primitive form of some of the common varieties of measure.



§ XXXIII. The manner of beating or counting the different forms of measure is as follows, viz:

| | | |
|-------------------|---|-------------------------|
| { Two half time, | $\frac{2}{2}$  | Down and up. |
| { Two quarter " | $\frac{2}{4}$  | " " " |
| { Four half " | $\frac{4}{2}$  | Down, left, right, up. |
| { Four quarter " | $\frac{4}{4}$  | " " " " |
| { Three half " | $\frac{3}{2}$  | Down, left, up. |
| { Three quarter " | $\frac{3}{4}$  | " " " |
| { Six quarter " | $\frac{6}{4}$  | When fast, Down and up. |
| { Six eight " | $\frac{6}{8}$  | " " " " " |
| { Nine quarter " | $\frac{9}{4}$  | " " Down, left, up. |
| { Nine eight " | $\frac{9}{8}$  | " " " " " |

ELEMENTS OF VOCAL MUSIC.

NOTE.—It will be observed that instead of the lower figure being used to designate the beat note in this work, the *Note* which the figure represents is employed. Also in regard to compound time: as 6-8 or 6-4 time is always beat the same as 2-4, consequently, in accordance with the rule that "the upper figure always shows the number of *beats* to a measure, and the lower, the kind of a note that receives *one beat*," the above numerical expressions are incorrect, and in their place, these forms of time should be used; viz., $\frac{2}{2}$ and $\frac{2}{4}$ which signify that *Two dotted half or quarter notes, or their equivalents, fill a measure.*

Manner of expressing the forms of time employed in this work.

| | | |
|-------------------|---------------|---|
| Two Quarter..... | $\frac{2}{4}$ | Compound Common—Two Quarter Dotted, $\frac{2}{4}$ |
| Two Half..... | $\frac{2}{2}$ | Compound Common—Two Half Dotted... $\frac{2}{2}$ |
| Four Quarter..... | $\frac{4}{4}$ | Compound Triple—Three Quarter Dotted, $\frac{3}{4}$ |
| Four Half..... | $\frac{4}{2}$ | |

QUESTIONS.

What is that department called in music which treats upon the length of sounds?—What characters represent time?—What does the upper figure, or Numerator show?—What the lower, or Denominator?—Name the figures which represent some of the varieties of time.—Have notes any *certain*, or *given length*?—How can we judge of the movement of a piece of music?—Do the figures 3-2 or 2-2, denote any faster movement than 3-4 or 2-4?—What is the manner of beating or counting Two-half and Two-quarter time?—What of Four-half and Four-quarter time?—Three-half and Three-quarter time—Six-quarter and Six-eighth time when fast?—Nine-quarter and Nine-eighth when fast?—What is used in place of the lower figure or Denominator to represent the primitive note?

CHAPTER VI.
MELODY.

§ XXXIV. Musical sounds may be *high* or *low*, from which distinction a Second department is formed, relative to the pitch of sounds called Melody.

§ XXXV. There are *Seven Primary Sounds*, from which all music is derived. By the addition of the Eighth, a series of sounds is formed

called *The Scale*: each sound in which is made at a given distance from one to another, in a certain definite and fixed relation.

§ XXXVI. The distance from one sound to another in ascending, descending the scale, is called an *Interval*.

§ XXXVII. There are two scales used in music, one is called (*Diatonic*) *Major Scale*; the other, the *Minor Scale*. The former is one under present consideration.

§ XXXVIII. The Scale can be sung to *Syllables, Numerals, or letters* of the Staff upon which it may be written.

§ XXXIX. The order in which the Intervals occur in the Major S is as follows, viz: From 1 to 2 is a tone. From 2 to 3 is a tone. From 3 to 4 is a half tone. From 4 to 5 is a tone. From 6 to 7 is a tone. From 7 to 8 is a half tone, making five tones and two half tones.

§ XL. The Scale applied to the Staff, *first commences on C.*

Application of the Scale to the Staff.

| | Ascending Series. | | | | | | | Descending Series. | | | | | | |
|--|-------------------|-----|-----|------|-----|-----|-----|--------------------|-----|-----|------|-----|-----|-----|
| | Re | Mi | Fa | Sol | La | Si | Do | Do | Si | La | Sol | Fa | Mi | Re |
| | Ray | Mee | Faw | Sole | Law | See | Doe | Doe | See | Law | Sole | Faw | Mee | Ray |
| | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 8 | 7 | 6 | 5 | 4 | 3 | 2 |
| | C | D | E | F | G | A | B | C | B | A | G | F | E | D |

NOTE.—The practice of pronouncing the Syllables Fa and La, *Fah* and *Lah*, is not recommended. It will appear evident from experiment, that if the first three, fifth and seventh syllables are pronounced strictly in the manner implied by the directions generally given: *Doe* for (Do,) *Ray* for (Re, &c.) that Fa and La pronounced *Fah* and *Lah* will necessarily produce a different quality of tone from that of the other syllables. The former will be *flat*, the latter *harsh* and *shrill*; the tendency of which is to produce a corresponding effect in pronunciation to words of similar character in singing.

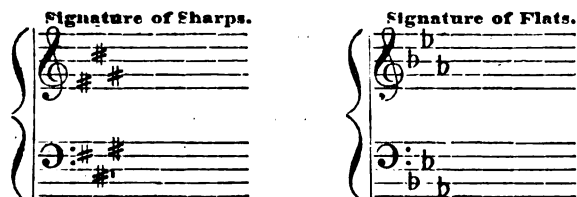
§ XLI. Each of the sounds which form the scale can be raised a tone above their natural place by the use of what is called a *Sharp #* they can be depressed a half tone by a *Flat b*, and when raised or

ELEMENTS OF VOCAL MUSIC.

pressed in this manner, they can be restored to their original pitch by the use of a *Natural* ♮.

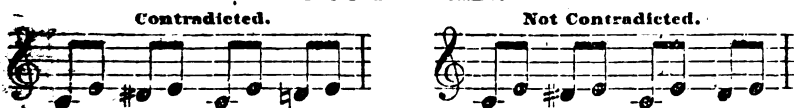
§ XLII. Flats and Sharps when placed on the staff at the commencement of a piece of music, form what is called the *Signature* of the piece. All the notes which then occur upon the letters occupied by the Signature, are effected by it throughout the piece.

SIGNATURES.



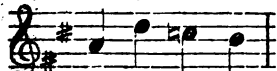
§ XLIII. Flats and Sharps placed before notes in a tune are called *Accidentals*; they then effect all the notes on the letters with themselves in the measure where they occur, unless *contradicted* by a *natural*.

ACCIDENTALS.

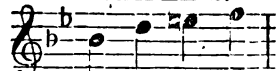


§ XLIV. *Naturals*, (as well as Flats and Sharps,) become *accidentals* when introduced into music written in either flat or sharp Signatures. Thus,

EXAMPLE 1.



EXAMPLE 2.

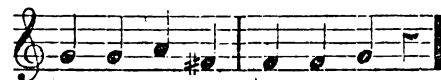


§ XLV. In Example 1, the *natural* (or accidental,) has the effect of *depressing* a note made *sharp* by the Signature; and in Example 2, it has the effect of a *sharp*, as it *raises* a note made *flat* by the Signature.

[2—S. M.]

§ XLVI. *Accidentals* extend their influence into the next measure when the first note in it is on the letter with the one made flat or sharp in the one preceding.

EXAMPLE.



QUESTIONS.

What is that department in music called which treats upon the pitch of sounds?—How many primary sounds are there?—From what is all music derived?—What is formed by adding the Eighth to these sounds?—What is the distance from one sound to another in the scale called?—How many scales are there used in music?—What is the name of the one which we are now considering?—To what can the scale be sung?—What is the order in which the intervals occur in the Major Scale?—Making how many tones and half tones?—Between what syllables do the half tones occur in the scale?—On what letter does the scale commence when first applied to the staff?—What character is used to raise the pitch of a sound?—What to depress it?—What to restore a sound to its original pitch which has been made flat or sharp?—What is the name given to flats and sharps placed upon the staff at the commencement of a piece of music?—Do flats or sharps which form the Signature of a piece, effect the notes placed upon the letters with themselves through it?—What are flats and sharps called that are placed before notes in a tune?—How far does the influence of an Accidental extend?—When do *Naturals* become *Accidentals*?—How can a natural used as an accidental, produce the effect of a flat?—How of a sharp?—When do accidentals extend their influence into the next measure?

CHAPTER VII.

THE SIGNATURES, SHOWING THE COMMENCEMENT OF THE SCALES

§ XLVII. It has been shown (Chapter 6; § XL,) that the Major scale first commences upon C; it can also begin upon any *other* letter of the Staff; and its *structure* is always the *same*, whatever be its location—Between 3 and 4, 7 and 8, there will always be half tones, and between the other numerals, whole tones.

§ XLVIII. The Syllable Do is the *first* of the Major Scale; and La the Minor Scale.

§ XLIX. The fundamental note from which the parts in a piece of music derive their relation as respects pitch, is called the *Tonic*, or *Key-Note*: and this in the Major Mode is always Do, in the Minor *La*. Hence

the expressions, *Do on C, Do on G;—La on A, La on E, &c.*, mean the *Key* of C Major—G Major—the *Key* of A Minor, and E Minor, &c.

§ L. It must be understood, that in order to change the place of the *scales* upon the Staff, the *Signature* also must be changed; as no *two* Signatures can belong to one *single* Scale or Key alone.

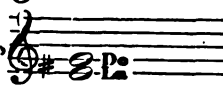
§ LI. The following illustrations will show what Keys belong to the different signatures.

SHARP SIGNATURES.

Natural Signature (without flat or sharp.) Do on C, La on A.



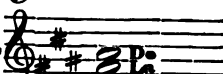
Signature of one Sharp (F,) Do on G, La on E.



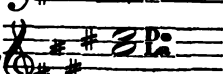
" " two Sharps, (F & C,) " " D, " " B.



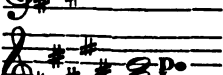
" " three " (F, C & G,) " " A, " " F#.



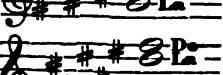
" " four " (F, C, G & D) " " E, " " C#.



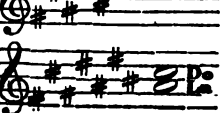
" " five " (F, C, G, D & E) " " B, " " G#.



" " six " (F, C, G, D, A & E,) " " F#," " D#.

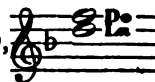


" " seven (F, C, G, D, A, E & B,) C#," " A#.

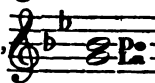


FLAT SIGNATURES.

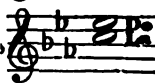
Signature of one Flat, (B,) . . Do on F, La on D.



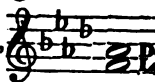
" " two Flats, (B & E,) " " Bb, " " G.



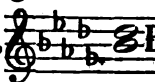
" " three " (B, E & A,) " " Eb, " " C.



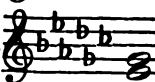
" " four " (B, E, A & D, " " Ab, " " F.



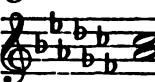
" " five " (B, E, A, D & G,) " " Db, " " Bb.



" " six " (B, E, A, D, G & C,) " " Gb, " " Eb.



" " seven (B, E, A, D, G, C & F,) Cb, " " Ab.



NOTE.—Many of the Signatures in the foregoing examples are dispensed with in Sacred M and others substituted; Thus, the *natural* signature takes the place of seven flats or ab Two flats generally the place of five sharps; and two sharps the place of five flats, &c. Signatures are extended here beyond those in common use, for the purpose of carrying on series through all the different keys.

NOTE.—The following Diagrams will illustrate the relation of the Sharp and Flat Scales show also more clearly the *manner of transposition*.

§ LII. In noticing the different letters of the staff upon which Major and Minor keys (Do and La,) are placed in the foregoing exam of the sharp and flat Signatures, it is necessary that some name be u to denote the meaning of such changes. Hence the moving of the sc from one letter to another upon the staff is called *Transposition*.

ELEMENTS OF VOCAL MUSIC.

11

Transposition of the Scale by Sharps.

DIAGRAM No. 1.

| Scale of C. | Scale of G. (See 5 below) | Scale of D. (See 8 below) | Scale of A. (See 1 below) | Scale of E. (See 7 below) | Scale of B. (See 3 below) | Scale of F# (See 6 below) | Scale of C#. |
|--|--|---|---|---|---|---|---|
| C—Do— D—Re— E—Mi— F—Fa— G—So— A—La— B—Si— C—Do— | C—4—Fa— D—5—Mi— E—6—La— F—7—Si— G—1—Do— A—2—Re— B—3—Mi— C—4—Fa— | G—4—Fa— A—5—Sol— B—6—La— C—7—Si— D—1—Do— E—2—Re— F—3—Mi— G—4—Fa— | A—1—Do— B—2—Re— C—3—Mi— D—4—Fa— E—5—Sol— F—6—La— G—7—Si— A—1—Do— | B—1—Do— C—2—Re— D—3—Mi— E—4—Fa— F—5—Sol— G—6—La— A—7—Si— B—1—Do— | C#—5—Sol— D#—4—Fa— E#—3—Mi— F#—2—Re— G#—1—Do— A#—2—Re— B#—3—Mi— C#—4—Fa— | C#—8—Do— D#—7—Si— E#—6—La— F#—5—Sol— G#—4—Fa— A#—3—Mi— B#—2—Re— C#—1—Do— | C#—8—Do— D#—7—Si— E#—6—La— F#—5—Sol— G#—4—Fa— A#—3—Mi— B#—2—Re— C#—1—Do— |

NOTE.—The learner should compare the scales in the diagrams above and below one with another in the following manner, viz: Find 1 (or Do,) then look through all the intervals and see if between 3 and 4—7 and 8 there are half tones the same as in the Scale of C (first to the last.) If so, it will prove what is stated respecting them in Chap. 7, § 47.

Transposition of the Scale by Flats.

DIAGRAM No. 2.

| Scale of C. | Scale of F. (See 6 below) | Scale of Bb. (See 3 below) | Scale of Eb. (See 7 below) | Scale of Ab. (See 4 below) | Scale of Db. (See 8 below) | Scale of Gb. (See 5 below) | Scale of Cb. |
|--|--|---|--|--|--|---|---|
| C—Do— D—Re— E—Mi— F—Fa— G—So— A—La— B—Si— C—Do— | C—5—Sol— D—6—La— E—7—Si— F—1—Do— G—2—Re— A—3—Mi— B—4—Fa— C—5—Sol— | Bb—4—Fa— C—5—Sol— D—6—La— Eb—3—Mi— F—4—Fa— G—5—Sol— A—6—La— Bb—4—Fa— | Bb—5—Sol— C—6—La— D—7—Si— Eb—4—Fa— F—5—Sol— G—6—La— A—7—Si— Bb—5—Sol— | Ab—1—Do— Bb—2—Re— C—3—Mi— Eb—1—Do— F—2—Re— G—3—Mi— A—4—Fa— Ab—1—Do— | Db—1—Do— Eb—2—Re— F—3—Mi— Gb—1—Do— A—2—Re— B—3—Mi— C—4—Fa— Db—1—Do— | Cb—4—Fa— Db—3—Mi— Eb—2—Re— Gb—1—Do— A—2—Re— B—3—Mi— C—4—Fa— Cb—4—Fa— | Cb—8—Do— Db—7—Si— Eb—6—La— Gb—5—Sol— Ab—4—Fa— Bb—3—Mi— Cb—2—Re— Cb—1—Do— |

NOTE.—In transposing the Scale by Sharps, the syllable Do is always the first letter above the last sharp; if the signature is but one sharp, Do is a fifth above that. In transposing by Flats, Do is a fifth above or a sixth below the last flat; if there is but one flat, it is a fifth above or a sixth below that.

NOTE.—The question arises with the learner often, whether it is necessary in transposing the scale by sharps, to sharp F first, and so on according to the order of sharpening by fifths upwards, and flattening by fifths downwards; or whether it is arbitrary as in the case of using five lines instead of any other number for the staff in music;—To this, it is replied, that the order observed in flattening and sharpening the scale, is fixed and unalterable; and were any other manner adopted in doing it, the given form of the scale would be changed; thus, instead of the half tones coming between 3 and 4, 7 and 8, they would come between other intervals which would be incorrect. The following examples of incorrect flattening and sharpening in the transposition of the scale, will illustrate this point.

EXAMPLE 1.

See Chap. 7, § 53.

| |
|----------|
| D—8—Do— |
| C#—7—Si— |
| B—6—La— |
| A—5—Sol— |
| G—4—Fa— |
| F—3—Mi— |
| E—2—Re— |
| D—1—Do— |

Incorrect, half tone between 2 and 3 instead of 3 and 4.

EXAMPLE 2.

See Chap. 7, § 53.

| |
|----------|
| B—8—Do— |
| A—7—Si— |
| G—6—La— |
| F—5—Sol— |
| E—4—Fa— |
| D—3—Mi— |
| C—2—Re— |
| B—1—Do— |

Incorrect, half tone between 1 & 2 instead of 7 and 8.

QUESTIONS.

Can the Major scale commence upon any other letter than C? Is the form of the scale always the same? What syllable is the first of the major scale? What of the minor? What is the Tonic or Key-note in music? What syllable applies to it in the major mode? What in the minor? What do the expressions *Do on C, Do on G, La on A, La on E, &c.* otherwise mean? In changing the place of the scale upon the staff, must the Signature also change? Are there any flats or sharps belonging to the natural signature? Where are the syllables Do and La in the natural signature? Where in one Sharp? In two sharps? In three? Four? Five? Six? Seven? Do on C and La on A require what signature? Do on G and La on E what signature? Do on D and La on B what? Do on A and La on F# what? Do on E and La on C# what? Do on B and La on G# what? &c. Where are Do and La in the signature of one flat? Of two flats? Three? Four? Five? Six? Seven? Do on F and La on D require what signature? Do on Bb and La on G what? Do on Eb and La on C what? Do on Ab and La on F what? Do on Db and La on Bb what signature? Do on Gb and La on Eb what? Do on Cb and La on Ab what? When the scale is moved about from one letter to another on the staff, what is it called? In Diagram No. 1, Chapter 7, what single letter in the scale of G differs from the same in the scale of C? What two in the scale of D differ from the same in the scale of C? Are all the other letters the same in the scale of D that they are in the scale of C?—(Trace them upon the lines on which they stand in the scale of D back to the

scale of C, and ascertain.) What syllable is G in the scale of C? What syllable is it in the scale of G? Is the sound the same in both scales? (Ans. It is.) How many scales does the letter B pass through before it is sharped? Is it the last letter sharped? What syllable applies to the letter B in the scale of C? What syllable is it in the scale of G? What in the scale of D? In the scale of A? Scale of E? Scale of B? Scale of F? Scale of C? Is it the same name (Si) in the scale of C, and C? How much higher is the pitch of the scale of C than C? Observe the line of dots extending from the place of C before it is sharped across to B, do they show that B and C are of the same pitch? (Notice the same of F and E sharp below.) (Teacher make the same explanations upon the transposition by flats, Diagram No. 2, that have been made in general upon the foregoing by sharps.) In transposing the scale by sharps how far above the last sharp is Do? If there is but one sharp, how far above that is it?—In transposing by flats, how far above or below the last flat is the syllable Do?—How is it in the case of one flat?—(See Note.)—In transposing the scale by sharps, is it necessary to sharp F first?—Can the order which is observed in sharpening by fifths upwards; and flattening by fifths downwards be changed?—What effect would it have upon the half tones in the scale, if any other manner were adopted?—Is this illustrated in Examples 1 and 2 at the close of Chapter 7?—In the first example given here of incorrect sharpening, the first half tone comes between 2 and 3, which is wrong—where should it come?—In example 2, one flat upon E, the first half tone comes between 1 and 2—where should it come?

CHAPTER VIII.


DYNAMICS.



§ LIV. The properties of sound which are classed under the heads of Rhythm and Melody, have already been noticed in Chapters 5 and 6; a third department exists relative to the force of sounds, which is the last to be considered, called *Dynamics*.

§ LV. In *rhetoric*, a *monotone* corresponds to one in singing, beginning, continuing and ending with a uniform degree of power, called an *Organ Tone*.

§ LVI. A *Crescendo* tone commences soft, and increases, — marked thus:  or Cres.

§ LVII. A *Diminuendo* tone commences loud, and decreases, — marked thus:  or Dim.

§ LVIII. A *Swell* tone combines the *Crescendo* and *Diminuendo*, — marked 

§ LIX. A *Pressure* tone is an *abrupt crescendo* or *swell*, — marked thus:  or 

§ LX. A *Forzando* or *Explosive* tone is struck loud, and suddenly diminished, — marked *fz*, or >

Definition of Dynamic Characters.

| | | | |
|--------------|--------|-------------|--------------|
| Piano, | marked | <i>p</i> . | Soft. |
| Pianissimo, | " | <i>pp</i> . | Very Soft. |
| Forte, | " | <i>f</i> . | Loud. |
| Fortissimo, | " | <i>ff</i> . | Very Loud. |
| Mezzo, | " | <i>m</i> . | Medium. |
| Mezzo Piano, | " | <i>mp</i> . | Rather Soft. |
| Mezzo Forte, | " | <i>mf</i> . | Rather Loud. |


Classification of Voices.

§ LXI. The compass of the voice is classed as follows, viz: Low Male voices, Bass. Highest Male voices, Tenor. Lowest Female voices, Alto or Second Treble. Highest Female voices, Soprano or Treble.

§ LXII. Female voices, whether Treble or Alto, are pitched or keyed an Eighth or Octave above male voices.

§ LXIII. Boys' voices are in unison with female voices, and adapted to singing Alto previous to changing.

NOTE — With respect to the pitch of voices, it is not uncommon for those who have not attention to the subject, to imagine the Male and Female voice in unison. Thus, if a Tenor and Tenor voice were to sound a note upon C, third space in the Treble staff, as a unison while both sounds would appear to be in unison, the Tenor would be an Octave below; the respective pitch of both voices in endeavoring to sound what might be supposed a unison Treble voice.

would in reality, if expressed upon the Treble staff, appear thus:  when, if the Tenor were to raise his voice so high as to sound C, third space, it would be liable to be considered an Octave above, instead of a unison. Tenor Voice.

Musical Characters Explained.

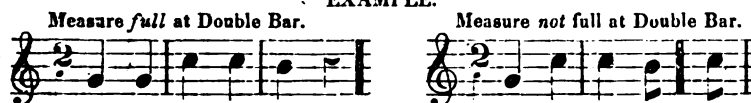
§ LXIV. A Whole note Rest is used to denote a *silent measure* in varieties of time; thus: if in 2-4 time, where the value of only a half note fills the measure, a measure were to be marked silent, the whole note rest would be employed for the purpose.

ELEMENTS OF VOCAL MUSIC.

13

§ LXV. It has been remarked (Chapter 4, § xxviii,) that a *Double Bar*, "may or may not denote the completion of a measure." A *Double bar* shows the end of a measure, when the value of time *between* it and the *preceding Single bar* makes the measure full.

EXAMPLE.

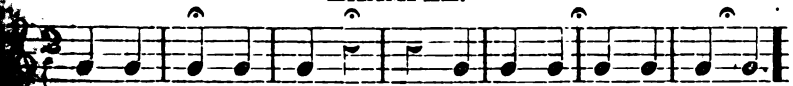


§ LXVI. In the second example above, the measure extends from the single bar to the other, past the double bar.

§ LXVII. It is allowable in Sacred music, to make a suspension of the time at the note preceding a double bar, longer or shorter, according to the will of the performer.

§ LXVIII. A Pause, or Hold, \circ may be placed over notes, rests, bars, or any part of a measure, and denote a suspension of the time as long as the taste of the performer may dictate.

EXAMPLE.



NOTE.—The performer cannot be *too careful* when suspending the time in a piece of music, because it *promptly* upon commencing again. And again, with respect to Rests; a note occurring before a rest is quite too frequently prolonged, sufficient to embrace the time of the rest, the latter receives its allotted duration in perhaps the *real* time which belongs to the preceding beat: a piece of music commenced in ever so accurate a movement, cannot long be continued in this manner with anything like uniformity or correctness of time.

§ LXIX. When a part of a tune is designed to be sung twice, the word *Bis*, (signifying *twice*,) is sometimes placed over it underneath a curved line or slur; thus:

Bis.

§ LXX. A more common way of designating a repeat, however, is by the use of dots.

EXAMPLE.



§ LXXI. When dots are placed immediately to the *right* of a bar or double bar, they are passed by, and *others* will be found to the *left* of a bar, which will require a return to those of the foregoing upon the *right*, which are previously passed over. (See foregoing Ex.)

§ LXXII. *Da Capo*, or D. C., are Italian words which are placed at the close of a tune, and signify a return to the commencement, and end at the first double bar, or at the word *fine*.

§ LXXIII. The words *Ad Libitum*, or *Ad Lib*, occur in music often, and denote that the music over which their influence extends, is to be performed without respect to any given movement, or *at pleasure*. The term is contradicted by the introduction of the words *Tempo Primo*, or *A Tempo*, which signify, *in the original time*.

NOTE.—All musical terms which effect the Rhythm of a piece, such as *Largo*, *Allegro*, *Ritardando*, *Accelerando*, &c., which are introduced after a *given movement has been announced*, to produce a temporary change of time, are contradicted by the term *Tempo Primo*, or *A Tempo*.

QUESTIONS.

What is that department called in music which relates to the *force* of sounds?—What kind of a tone is that produced by the voice which is called an Organ tone?—What is a *Crescendo*?—A *Diminuendo*?—A *Swell*?—A Pressure tone?—A Forzando or Explosive tone?—What does *Piano*, or P, imply?—Pianissimo, or PP?—Forte, or F?—Fortissimo, or FF?—Mezzo, or M?—Mezzo Piano, or MP?—Mezzo Forte, or MF?—What are the names applied to the different classes of voices?—How do the Male and Female voice compare in respect to pitch?—What are Boys' voices in unison with, previous to changing?—What part are they adapted to sing?—What is used to mark silent measures in all varieties of time?—When does a double bar denote the completion of a measure?—When a double bar does not show the completion of a measure, how far does the measure extend *beyond* the double bar?—In singing Sacred music, what is allowed at the note preceding a double bar?—What is a *pause* or *hold*?—What does the word *Bis* mean in music?—What is a more common method of designating a repeat?—What do the words *Da Capo* mean?—What does *Ad Libitum* mean?—What term is used to contradict it? (See Note.) What term contradicts all *others* in music, which are placed in a tune to produce a temporary change of movement?

CHAPTER IX.

Minor Scale.

§ LXXIV. The Diatonic Major Scale, whatever letter it commences upon, has what is termed, its *Relative Minor Scale*, which commences upon La, three intervals (or a tone and a half) below Do, the first of the Major Scale.

§ LXXV. In ascending the Minor Scale, the sixth and seventh intervals (Fa and Sol) are made sharp; in descending, they are sung as in the Major Scale.

Example of the Minor Scale, Natural Signature.

| Ascending Series. | | | | | | | | Descending Series. | | | | | | | |
|-------------------|----|----|----|----|----------|-----------|----|--------------------|-----|----|----|----|----|----|----|
| La | Si | Do | Re | Mi | Fa or Fi | Sol or Si | La | La | Sol | Fa | Mi | Re | Do | Si | La |

§ LXXVI. The five tones in the Diatonic Major Scale can be divided into half tones, which, with the addition of the two half tones between the 3d and 4th, 7th and 8th, make a scale of thirteen sounds, consisting of twelve intervals, called the *Chromatic Scale*.

§ LXXVII. The intermediate intervals formed by the division of the whole tones in the Diatonic Scale, can be represented in the Chromatic Scale on the same letters of the staff where the notes are placed representing the original tone before it is divided.

§ LXXVIII. The division of tones forming the Chromatic Scale in its upward series, is made by Sharps; and downwards by Flats; and all the letters made sharp or flat derive their names from the letters on which they stand. Thus: a note sharpened on C, would be called C# (C sharp,) or one flatted on D, would be called Db (D flat,) &c.

§ LXXIX. Sharps are said to resolve *upwards*, and Flats *downwards*; hence it is important in singing the Chromatic Scale, to keep in view as much as possible, the intervals into which the *intermediate* ones resolve, as the ear recognizes in *them*, sounds which are familiar, from hearing them in the Diatonic Scale

CHROMATIC SCALE.

ASCENDING.

| Letters. | C | C# | D | D# | E | F | F# | G | G# | A | A# | B |
|------------|-----|-----|----|----|----|----|-----|------|-----|-----|-----|----|
| Syllables. | Do | Di | Re | Ri | Mi | Fi | Fa | Sol | Si | La | Li | Se |
| or, | Do | Di | Re | Ri | Mi | Fi | Fa | Sol | Si | La | Li | Se |
| Pronounced | Dos | Des | Re | Ri | Mi | Fa | Fee | Sole | See | Lao | Lae | Se |

DESCENDING.

| Letters. | C | B | Bb | A | Ab | G | Gb | F | E | Eb | D | Db |
|------------|-----|-----|-----|-----|-----|------|-----|-----|-----|-----|-----|----|
| Syllables. | Do | Si | Se | La | Le | Sol | Se | Fa | Mi | Me | Re | Ri |
| or, | Do | Si | Se | La | Le | Sol | Se | Fa | Mi | Me | Re | Ri |
| Pronounced | Dos | See | Say | Lao | Lay | Sole | Say | Fao | Mee | May | Ray | Ri |

NOTE. As it is difficult to acquire a ready use of the syllables in the Chromatic Scale, the vowel is changed, as, (Do, Di, &c.) and as there is a liability to mistake the change of sound, it is recommended to use the syllables of the Diatonic given in the first example above; the syllables with the vowels *changed* however, here to be used if preferred.

QUESTIONS.

What other scale is there always connected with the Diatonic Major Scale? In the Minor Scale commence? In ascending the Minor Scale, what intervals are made? How are they sung in descending? What scale is formed by a division of the five tones of the Diatonic Scale added to the two half tones between 3 and 4, 7 and 8? How are the tones in the Diatonic Scale when divided, represented in the Chromatic Scale? How is the resolution of Sharps? What is said to be the resolution of Flats? What of singing the Chromatic Scale, what intervals is it important to keep in view part guide the ear correctly?

ELEMENTS OF VOCAL MUSIC.

15

CHAPTER X.

RHYTHMICAL EXERCISES.

§ LXXX. Accent in music, implies a peculiar force or expression, given to certain beats or parts of the measure in the different varieties of time. In Common time (two beats,) it occurs on the first beat; in Triple, on the first, principally, and slightly upon the third. In Compound time (two beats,) upon the first. In Compound time Triple, it is the same as in Triple time.

§ LXXXI. To read efficiently, or Sing at Sight; implies the ability to recognize intuitively the correct pitch of a sound within a given interval of time indicated by the form of a note; and as Rhythm and Melody are of so varied a character as to render it difficult to acquire a knowledge of them only from the singing of tunes; it is indispensable that they be practiced carefully and thoroughly in the form of exercises. The following accordingly will be found to consist of such.

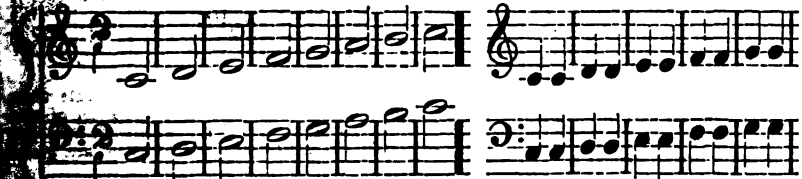
REMARK. The following exercises with the letter B at the close of them, are to be sung backwards, after being sung forwards; this arrangement will be found to give many of them a very important variety.

Two Quarter time, a quarter, the beat note.

No. 1.

B.

No. 2



B.

No. 3.



B. No. 4.

B.



Three Quarter time, a quarter the beat note.

No. 5.

B.

No. 6.



B.

No. 7.

B.



No. 8.

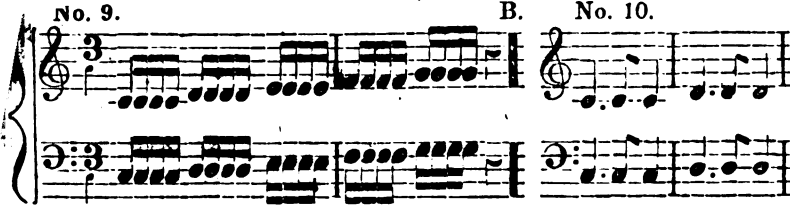
B.



ELEMENTS OF VOCAL MUSIC

No. 9.

B. No. 10.



B. No. 11.



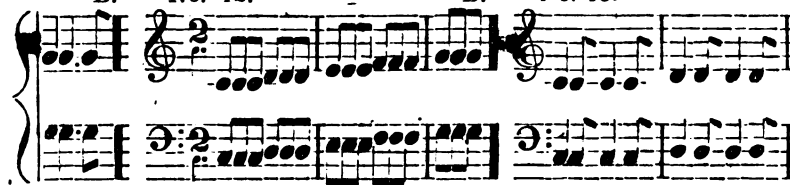
No. 15.



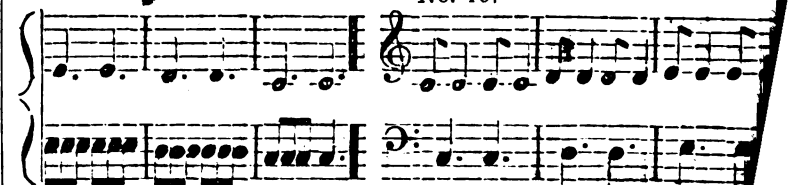
Compound time Common, dotted quarter the beat note.

B. No. 12.

B. No. 13.



No. 16.



B. No. 14.



ELEMENTS OF VOCAL MUSIC.

17

No. 17.



No. 18.



No. 19.



No. 20.

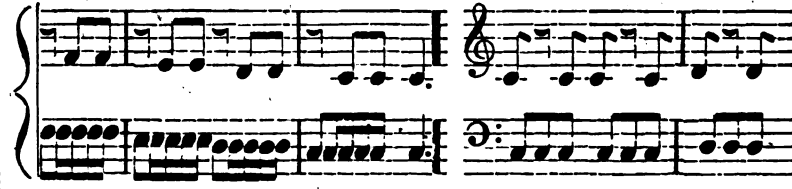


[3—s. m.]

No. 21.



No. 22.



B.



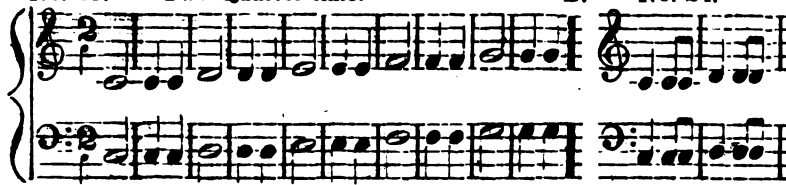
Change parts going backwards.

ELEMENTS OF VOCAL MUSIC.

No. 23. Two Quarter time.

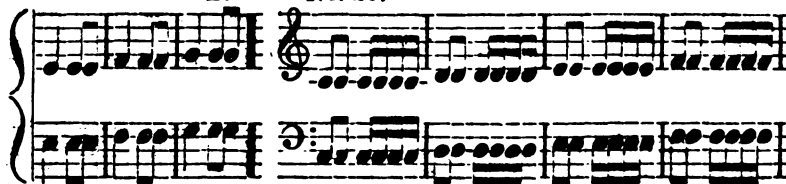
B. No. 24.

B. No. 29.



B. No. 25.

B. No. 30.



B. No. 26.

B.



B. No. 31.



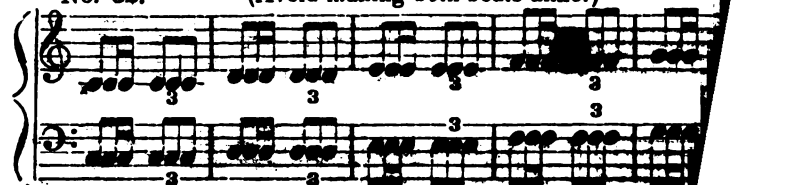
No. 27.

B. No. 28.



No. 32.

(Avoid making both beats alike.)



ELEMENTS OF VOCAL MUSIC.

19

No. 33. B. No. 34.

B. No. 35. B.

H No. 36. B.

No. 37. B.

No. 38.

No. 39. (Avoid making both beats alike.)

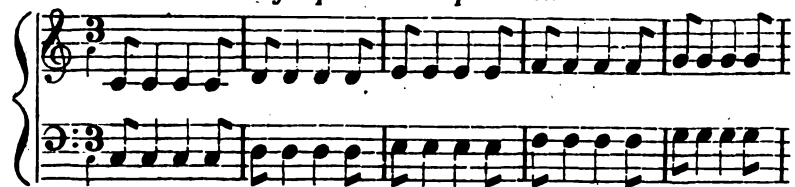
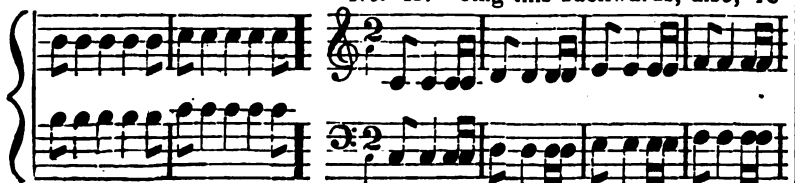
SYNCOPATION.

§ LXXXII. Syncopation is a reversion of the rules of accent, making the strong parts of a measure weak, and the weak parts strong. The following examples are the principal forms of Syncopation in common use.

Syncopation in Two Quarter Time.

No. 40.

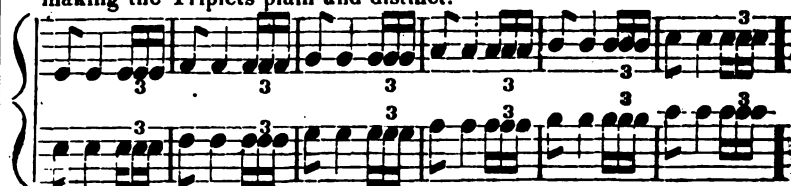
ELEMENTS OF VOCAL MUSIC

No. 41. *Syncopation in Triple Time.*No. 42. *Syncopation in**Four Quarter Time.*No. 43. *Sing this backwards, also, re-*

versing the Syncopation.

No. 44. *Sing this slow,*

making the Triplets plain and distinct.



No. 45.

B.



No. 46.

B.



SECULAR DEPARTMENT.

FOR CLASS PRACTICE.

BURY ME! OH, BURY ME.

H. H. H. Poetry by CAROLINE ELLEN.

1. Bu - ry me! Oh bu - ry me, Close by my mother's side, Where the long-leaved wil - low droops, Where the wa - ters glide; Where a - bove her
 2. Bu - ry me! Oh bu - ry me, Where my fa - ther sleeps, Where the grass waves mournful - ly, Where the cy - press weeps; There in sol - emn

gen - tle head, Blossom ro - ses white and red; Bu - ry me! Oh, bu - ry me, Close by my mother's side.
 Peace they rest, Toward the bright and glowing west; Bu - ry me! Oh, bu - ry me, Where my fa - ther sleepa.

3.
 Bury me! Oh, bury me
 Near my brother's mound,
 Where the sighing balsam stands,
 Where the path winds round:
 He was all my life loved best,
 After they two went to rest:
 Bury me! Oh, bury me
 Near my brother's mound.

4.
 Bury me! Oh, bury me
 With their precious dust,
 Earth may boast its kindred earth,
 Heaven has holier trust;
 Spirit gems are there reset,
 In its household coronet:
 Bury me! Oh, bury me
 With their precious dust.

ECHOES.

H. H. H.

Quite Slow.

1. Still the an - gel stars are shining, Still the rip - pling wa - ters flow, But the an - gel voice is si - lent, That I heard here long a - go.
2. Still the wood is still and lone - ly, Still the plashing fountains play; But, the past, and all its beau - ty, Whith - er has it fled a - way!
3. Still the bird of night complaineth, Now, indeed, her song is pain; Vis - ions of my hap - py hours, Do I call, and call in vain!
4. Cease, O ech - oes, mournful echoes, Once I loved your voi - ces well, Now my heart is sick and wea - ry, Days of old, a long farewell.

Hark! the ech - oes murmuring low, Long a - go, Long a - go, Hark! the echoes murmuring low, Long a - go, Long a - go.
Hark! the mournful ech - oes say, Fled a - way, Fled a - way, Hark! the mournful ech - oes say, Fled a - way, Fled a - way.
Hark! the ech - oes cry a - gain, All in vain, All in vain, Hark! the ech - oes cry a - gain, All in vain, All in vain.
Hark! the ech - oes, sad and dreary, Cry farewell, Cry farewell, Hark! the echoes, sad and dreary Cry farewell, Cry farewell.

SECULAR DEPARTMENT.

23

RUM AND WINE. CATCH.

V. C. T. Words by H. H. H.

Teacher.

My scho - lars, now, with one ac - cord, Draw near and lis - ten to my word, Young peo - ple

all the pledge should sign, To drink no more of rum or wine, To drink no more of rum or wine.

Teacher. Sing very loud.

With anger.

Tener. Class sing rather softly.

Who comes for rum! who comes for rum!

who!

To

We are no ad - vo - cates for rum!

We are no ad - vo - cates for rum!

O yes, with one ac - cord we come, we come, we come, with one ac - cord we come, we come, we

with one ac - cord

we come.

RUM AND WINE. CONTINUED.

drink no more of rum or wine, Young people all the pledge should sign, To drink no more of rum or wine.

We are no ad - vo - cates for rum, for rum, no ad - vocates for rum, for rum, no, no, no,

come, O yes, with one ac - cord we come, O yes, O yes, we come, we come, we come, with

come, O yes, with one ac - cord we come, we come, O yes, O yes,

No what! For what! for rum! Young

no, no, no, no ad - vo - cates for rum, But still we are no ad - vocates for

one accord, with one ac - cord, we come, we come, O yes, with one accord, we come, we come,

SECULAR DEPARTMENT.

25

RUM AND WINE. CONCLUDED.

peo - ple all the pledge should sign, To drink no more of rum or wine, no more of rum or wine. Who says for wine?
 rum, rum, rum, rum, no ad - vo - cates for wine, for wine, wine, We are no
 We come, we come, We come, we come, O yes, O yes, O yes, O yes, we
 the pledge, the pledge to sign, to drink, no more,
 what! (That's right), Young people all the pledge should sign, To drink no more of rum or wine, of rum or wine.
 no, no, no, no ad - vocates for rum or wine, no ad - vocates for wine, for wine, for wine, for wine, for wine.
 say, we come, the pledge to sign, O yes, we come, we come, we come, we come, we come, we come.
 of rum or wine. To drink no more of rum or wine, O yes, we come the pledge to sign, the pledge, the pledge to sign

THE STARS ARE BEAMING. SERENADE.

Words and Music by H. H. HAWLEY.

Tenor, or Soprano.

1. The stars are beaming, And the moonlight's gleaming With a flood of sil-ver light, 'Tis the time for singing, For our
 2. Our hearts are beating With a kind-ly greeting For friends we hold most dear, And our songs, now swelling, Shall the
 Alto.

Tenor.

1. The stars are beaming, The moonlight's gleaming A flood of sil-ver light, 'Tis time for singing, For our
 2. Our hearts are beating A kindly greeting For friends we hold most dear, Our songs, now swelling, Shall the

Bass.

voi-ces to be ring-ing, In the love-ly, si-lent night; O, si-lent night, So calm and bright, Thine hours of qui-et rest.
 friendly tale be tell-ing, In the night so calm and clear. O, si-lent night, &c.

voi-ces to be ring-ing, In the love-ly, si-lent night; O, si-lent night, So calm and bright, Thine hours of qui-et rest.
 friendly tale be tell-ing, In the night so calm and clear. O, si-lent night, &c.

THE STARS ARE BEAMING. CONCLUDED.

Bring sweet re - pose, For hu - man woes, In thee, the world is blest; O, si - lent night, Sweet, si - lent night.

Bring sweet re - pose, For hu - man woes, In thee, the world is blest; O, si - lent night, Sweet, si - lent night.

p *pp* *Rit.*

CHAPTER XIV.

DYNAMICS, AND STYLE OF PERFORMANCE.

m *f* *ff* *f* *m*

pp *p* *mp* *m* *mf* *f* *ff* *f* *mf* *m* *mp* *p* *pp*

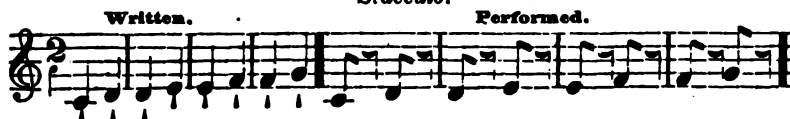
NOTE TO THE TEACHER.—Introduce the scale, to be sung in all the varieties of tone given in Chap. viii., from § 55 to § 60.

§ LXXXIII. Besides the *general* style of which music partakes, there are *two*, *particular* styles of directly *opposite* character; one is smooth and gliding, called *Legato*; the other, pointed and distinct, called *Staccato*.

§ LXXXIV. In the former style, the sound of one tone is sustained until the next is struck; thus blending them together. In the latter, the time of the notes is not completed, but an interval of silence follows them, which must equal in duration the *full* time of the *note itself*.

NOTE. — Sacred music should more generally partake of the *Staccato* than the *Legato* style; it gives greater distinctness to the articulation of words, and affords opportunity for keeping more steady and correct time. The habit of singing in a drawling and monotonous manner which is sometimes common in choirs, can be prevented more effectually by adopting to a reasonable extent, the *Staccato* style of performance than by any other means.

EXAMPLES.

Legato.*Staccato.*

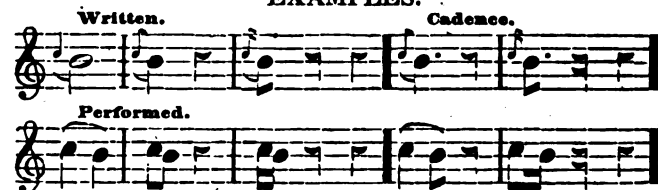
CHAPTER XV.

ORNAMENTAL NOTES.

§ LXXXV. Those notes in music which are not essential to the formation of a regular Melody, or which are not included in the Harmony of a piece, are called *Passing*, or *Ornamental Notes*.

§ LXXXVI. *Appoggiature*. When a note is preceded by a passing note, the latter is called an *Appoggiature*. It borrows its time from the principal note which follows, of which it usually takes half its value; but when it occurs in the form of a *Cadence*, its duration becomes more lengthened. The *Appoggiature* is expressed by a diminutive note, and is always on the accented part of the measure.

EXAMPLES.



§ LXXXVII. *After Note*. When a note is followed by a passing note, the latter is called an *After Note*. This also takes as much time from the preceding or essential note as its form represents. The *After Note* always occurs on the unaccented part of the measure.

EXAMPLES.



§ LXXXVIII. *Shake*. The *Shake* (τ) is produced by the alternate repetition of two conjoint sounds; the principal note and the next above.

§ LXXXIX. A *Shake*, to be correct and effective; must combine rapidity and brilliancy of execution. The place where they are most commonly introduced, is on the note preceding the final one in a cadence.

§ XC. The *Shake* is not in character with the simplicity of Church music, but the *practice* of it is highly important to give flexibility to the voice, and render it controllable.

§ XCI. There are several kinds of shakes; but two however are much used; the *transient*, and *continued shake*, the latter of which is most common.

§ XCII. The *transient shake* is generally used where the melody descends in conjoint intervals.

ELEMENTS OF VOCAL MUSIC.

EXAMPLE.



NOTE. — For example of the transient shake, see Haydn's "Creation," Solo; "On mighty pens;" at the passage "Calls the tender Dove his mate," &c.

§ XCIII. The *continued shake* has the same duration as that of the note upon which it is made, and ends with a *Turn*.

EXAMPLE.



§ XCIV. *Turn*. The Turn (∞) is an embellishment consisting of a principal sound, with one a tone above, and another a half tone below.

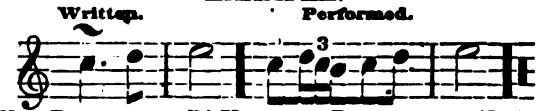
§ XCV. A turn is called *direct*, when it commences on the note above the principal one; and *inverted*, when it begins on the half tone below.

EXAMPLES.



§ XCVI. When the Turn is introduced on a dotted note, the principal note must be struck first.

EXAMPLE.



§ XCVII. *Portamento Di Voce*, or *Portamento*, (Ital.) signifies carrying of the voice from one tone to another in a close and connected manner, so as to blend the sound.

§ XCVIII. The *Portamento*, when executed by a skillful performer is one of the most delicate and beautiful ornaments in music; but is extremely difficult of proper execution.

§ XCIX. The term *Portamento Di Voce*, like *Staccato*, or *Leg* belongs to the class of *Styles* of performance. There are but few to which will admit of its application; although it is quite common to hear it attempted to music in *general*, without regard to its character.

§ C. Ornaments of no kind should be attempted in music even when they are found to occur, unless they can be executed in a manner to produce proper effect. And while few of them should have a place in Church music, the practice of them is highly essential in other respects to style and elegance of performance.

CHAPTER XVI.

GENERAL REMARKS UPON SINGING.

§ CI. *Expression*, is of no less importance in singing than *Elocution* is to reading or speaking.

§ CII. *To sing with expression*, requires a knowledge and observation of those principles in music and language, upon which a correct taste is founded. — The proper use and control of the voice, a distinct articulation of words, and strict attention to the rules of accent and emphasis, together with a thorough acquaintance with the science of music, constitute the chief requisites to good singing.

§ CIII. *The Voice*. The necessary qualities of the Musical Voice are *fullness*, *flexibility* and *purity*. To acquire these, it is important to practice the *Swell* and *Explosive* tone. In the former, great care is necessary to avoid changing the quality of tone. To prevent this, the organ

ELEMENTS OF VOCAL MUSIC.

of Sound should be held firmly without change or relaxation while the sound continues.

§ CIV. *Taking Breath* in singing should be done as seldom as possible, and never between the syllables of a single word; nor where it will interrupt and destroy the meaning of a Sentence.

§ CV. *Opening of the Mouth.* There is no one direction more necessary to be complied with in singing, than opening the mouth so far as to be able to utter a sound in a free and unrestrained manner. The impossibility of attempting to articulate distinctly all words in speaking, with the mouth scarcely opened, is no greater than in singing. Experience shows, that one of the most prominent faults in singing generally, is the habit of keeping the mouth too little open, and in too fixed and uniform a position.

§ CVI. *Articulation.* In music of ordinary rapidity, or of the chantant character, there should never be a want of *distinctness* in articulation. Choral music, the sound being sustained so long upon the different notes, does not admit of giving language so perfect an utterance. To render articulation so distinct in singing as to make words intelligible, the speaking organs must be used in such a manner that their *appearance to the eye, will indicate the word spoken, without the aid of the ear.*

§ CVII. A rule in singing, which should never be deviated from in the speaking of words, is; to commence and sustain a sound without variation, on the *radical* sound of the vowel; leaving its *vanish*, to the final articulation of the syllable. The word "*day*," for instance, should not be pronounced da - - - e - - - y, as would be the case if the vanish of the vowel be dwelt upon instead of its first element, or radical part. This defect is not unfrequently carried to the extreme in singing, of passing over not merely the radical portion of a vowel, but of employing even the following consonants to sustain a sound upon. For example, the words "*fire, admire, retire*," and others similar, are rendered fir - - e, desir - - e, &c. instead of fi - - - re, and desi - - - re.

§ CVIII. *Consonants.* To insure good articulation, the consonants must be quickly, distinctly and forcibly uttered. There is nothing in the circumstance of having the organs of the voice employed in producing a musical sound, which need interfere at all with those required for articulation. The location of the two are so remote from each other, if both are confined to their respective offices. no hindrance will be found to exist

against a clear and easy articulation while singing, any more than in speaking.

§ CIX. *Accent.* It is no less important to accent words in singing than in reading; and such is the construction and adaptation of the musical measure to that of poetry, that it is seldom necessary to depart from the regular accentuation of the former, to accommodate the latter. When there is not an agreement of the two however, the accent of the *words should always take precedence over that of the music.*

§ CX. *Emphasis.* If poetry is necessary for any other purpose in singing than to be used as the seven syllables are; merely for singing tunes to, it is certainly of importance that it should be expressed in such a manner as to convey to the mind, the true import of the sentiment which it embodies. To this end, let it receive that attention in singing which its importance demands.

§ CXI. *Pauses.* When it is said of a note in music, that it should receive a *given amount of time*; the expression must not be understood in an *unqualified sense*. In singing tunes by the syllables, (Do, Re, &c.) this would then be the case; but, as we depart from the rules of *Accent* in music when necessary, to accommodate that of poetry; so with respect to *pauses*. Whenever the *punctuation*, or *sense* of language indicate a pause, it can generally be produced by shortening the word preceding it without interrupting the time. Sometimes, however, the rhetorical construction of a sentence may be such as to require a temporary *suspension* of the time. In the following stanza at the dash preceding the final word ("Depart,") a suspension of the time would be necessary to give effect to the sentence.

Thou lovely chief of all my joys,—
Thou Sovereign of my heart —
How could I bear to hear thy voice
Pronounce the word — "*Depart.*"

§ CXII. *Musical Practice.* In order to sustain Choir Singing efficiently, it is highly important that singers meet frequently for practice. And while doing this, let the time devoted to the object be spent *faithfully*, with close attention to the subject as a *study*; and not as an occasion for recreation. And finally, never at any time, or on any occasion however trivial, allow the habit of singing *carelessly*; without regard to *style, or rule*; as it impairs the taste, and renders one liable to retrograde in their general musical attainment.

EXPLANATION OF MUSICAL TERMS.

31

A. (Ital.) preposition, meaning, in, to, with, by, at, &c.
Accelerando. Accelerating the time by degrees, faster and faster.

Adagio. As an adverb; meaning moderately slow. As a substantive, designating a piece of music of a particular character, in a slow movement; as, an "Adagio by Haydn," &c.

Ad Libitum. At pleasure; music performed without respect to time.

Affettuoso. Denoting the character of a piece of music; meaning, tenderly and affecting.

Alla. (Ital.) according to, in the style of.

Alla Capella. In church style.

Allegretto. Less quick than Allegro.

Allegro. Quick and sprightly movement.

Alto. The Second Treble.

Allentando. See Rallentando.

Artista. A musician, not a professor of music.

Andante. In a distinct and exact manner, like the steps in walking; as a grade of time, it indicates a movement between quick and slow.

Andantino. A diminutive of Andante.

Animato. Animation.

Animo, Con Animo. With courage and spirit.

Anthem. A musical composition set to words of the Sacred Scriptures.

Antiphona. Music sang alternately in parts.

Arco, or Arco. With the bow, the opposite of Pizzicato.

Arioso. In a light, airy manner.

Arpeggio. In the manner of the Harp; chords struck in quick succession.

Assai. (Adverb Ital.) very, or much, as Allegro Assai, &c.

A tempo. In time.

A tempo giusto. In just, or exact time.

Bass. A voice whose register is between the Bass and Tenor.

Basso. The lowest part in harmony.

Brilliant. Brilliant and gay.

Cadenza, or Cadenza. The closing of a strain. Also, a extemporaneous strain introduced at the close of a song, or melody.

Calando. Slower and softer by degrees.

Cantabile. In a graceful, flowing style of performance.

Cantante. For the voice; to be performed by the voice.

Cantata. An elegant style of composition for the voice, embracing several movements.

Canto. The highest part, or Treble; in a chorus.

Capella. Chapel. In church style. See Alla Capella.

Cavalina. A short air in one movement.

Chantant. In the style of a chant.

Choir. A company of singers; also the part of a church which they occupy.

Choral. A slow style of music written mostly in notes of equal length, but sometimes applied to all varieties of measure in slow movement.

Chromatic. Ascending, or descending by half tones. (See Rudiments, Chromatic Scale)

Chromatic Interval. An interval between a note and the same letter flatted or sharpened.

Coda. A passage at the end of a composition which forms a final close.

Col, or Con. With; as Col Arco, (with the bow.)

Common Time. Time of two or four parts to a measure.

Compass. In music; the extent of sounds comprehended by a voice or instrument.

Concerto. A composition to display the powers of some particular instrument with orchestral accompaniments.

Conjoint. A term applied to notes which proceed by the successive degrees of the scale.

Con Dolor. With mournful expression.

Con Espressione. With expression.

Con Moto. With emotion.

Con Solemnite. With solemnity.

Con Spirito. With spirit, animation.

Contralto. The Alto, or Second Treble.

Coro. Chorus.

Counterpoint. Meaning, in general, harmony, or the distribution of harmony in the several parts of a piece of music.

Da. For, from, of.

Da Capo. From the beginning, and ending at the word "Fine."

Declamando. In a speaking or declaiming style.

Delicatamente, or Delicato. Delicately.

Devozione. Devotional.

Devoto. Devotedly, devoutly.

Dolce. Sweet, soft and delicate.

Dolente, or Doloroso. Mournful, expressive of grief and sorrow.

Duo. (Ital.) In English, Duet or Duetto, for two voices.

E. (Ital conjunction,) meaning and.

Elegante, or Eleganza. With elegance, gracefully.

Encore. (Fr. ad,) meaning again.

Energico. With energy, strength.

Espressivo. With expression.

Falset, or Falsetto. A term applied to that register of the male voice above its natural compass, which resembles a female voice. Hence, called false, or assumed.

Fantasia. A species of music in which the composer gives a particular scope to his fancy, and deviates from the usual forms of composition.

Fine, or Finale. The end.

Forzano, forz., or fz. See Sforzando.

Fugata. In the style of a fugue.

Fugue. A musical composition in which the subject or theme is sustained by one or more of the parts alternately throughout the piece.

Furioso, or Furia. Furiously, with rage.

Giusto. Just, right. See A tempo giusto.

Glissando, or Glissato. Gliding. Opposite of Staccato.

Grave. The slowest movement in music, denoting also gravity, and deep and awful solemnity.

Grazioso. With grace and smoothness.

Gusto, Con Gusto. Tasteful, with taste.

Guttural. An epithet applied to those tones which are formed in the throat.

Impetuoso, — Con Impeto. Impetuous, boisterous.

Imitation. Music in which there is a repetition of the same melody in the various parts, without preserving that exactness in the intervals which is required in a Fugue.

Interlude. An instrumental passage introduced between two vocal passages, or between the singing of two stanzas in church music.

Interval. The distance between any two sounds in music.

Lagrimando, or Lagrimoso. Weeping, tearful.

Lamentabile, Lamentevole, Lamentando, Lamentoso, Mournfully.

Larghetto. Slow, but not so slow as *Largo*.

Largo. A very slow and rather soft movement, in which the tones are sustained to their full length, and executed with the utmost taste and expression.

Legato. In a smooth gliding manner.

Lentando. See *Rallentando*.

Lento. Slow.

Loco. As written.

Madrigal. An elaborate vocal composition in four or more parts, full of imitations, and very artificial in construction.

Majestoso. Majestic, with dignity and grandeur.

Marcando. Diminishing. See *Diminuendo*.

Marcato. In a strong, marked style. See *Staccato*.

Melody. An agreeable succession of sounds; or, any succession of sounds.

Messa Di Voce. Applied to sound sung in the swell tone, or to the swell of the voice on a holding note.

Moderato. In moderate time.

Morendo. A gradual diminishing, or dying away.

Mosso. Animated, moved, somewhat faster.

Motel, Motetto. A piece in sacred music in several parts and movements.

Motivo. The leading subject in a fugue.

Nota. Not.

Notation. The manner of expressing by characters, all the different sounds used in music.

Obligato. Indispensable; applied to accompaniments which cannot be left out without destroying the intended effect of a piece.

Oratorio. A sacred musical drama.

Orchestra. That part of a concert-room, theatre, &c., appropriated to musical performers; also the body of performers themselves.

Ordinario. Usual; as, *tempo ordinario*, in the usual time.

Ottava Alta, (abbreviated *8va.*) To be played an octave above, until contradicted by the word *loco*; which see.

Overture. An introductory symphony to an oratorio, opera, &c.

Parlante. Applied to music of a speaking style.

Pastorale. An elegant movement written in 6—8, or 12—8 time.

Pietoso. In a religious style.

Piu. More; as, *Piu Allegro*, (more *Allegro*.)

Pizzicato. Snapping the strings of stringed instruments instead of using the bow; this term is contradicted by *Arco*, or *Col Arco*, which see.

Poco. A little; as, *Poco Allegro*, A little faster.

Pomposo. Grand and dignified.

Presto. Quick.

Prestissimo. Very quick.

Primo. The first or leading part.

Quartet. A piece of four parts, for a single voice or instrument to each part.

Quasi. As if, like; as *Andante Quasi Allegretto*, Andante like, or nearly as fast as *Allegretto*.

Quintet. A piece in five obligato parts, each performed by a single voice or instrument.

Rallentando, Slentando, or Allentando. Softer and slower by degrees; abating, retarding.

Recitando, Recitante. Vocal music of a speaking style.

Recitative. A species of music between singing and speaking, or musical declamation in which the singer uses the inflections and tones of the speaking voice; in which also he is not restricted in sound or time, so long as he keeps to the harmony of the measure.

Rehearsal. A private execution of music before performed in public.

Religioso. With the expression of religious feeling.

Rinforzando, Rinf. Increasing suddenly in power. <

Risoluto. Resolute, bold.

Ritardando. Slackening or decreasing the time.

Segue. It follows; as, *Segue Duetto*, The duet follows.

Semplice. Simple, chaste, not showy.

Sempre. Throughout, always; as, *Sempre piano*, Throughout piano.

Sentimento. With feeling, tenderly.

Senza. Without. *Senza Organo*, Without the organ.

Serio, Serioso. With seriousness.

Sforzando. Suddenly diminishing a sound. >

Slentando. Retarding the time.

Soave. Sweet, same as *Dolce*.

Solfeggi. A vocal exercise sung in the syllables *Do, Re, &c.*, or to a single word, as *Amen*.

Soli. The plural of *Solo*, one voice or instrument on a part.

Solo. A piece or passage for a single voice or instrument.

Sonata. A piece for a single instrument; a short, light piece of music for an instrumental exercise.

Sostenuto. In a sustained manner.

Sotto. Under, below. *Sotto Voce*, With subdued voice.

Spiritoso. With spirit.

Staccato. Notes struck in a quick, short, and detached manner.

Subito. Quick, hasty.

Subject. The leading idea, or text, in a piece of music.

Symphony. An elaborate composition, for instruments.

Tace, or Tacit. Silent.

Tasto Solo. Without harmony.

Tempo. Time.

Tempo Primo. The original time.

Tempo Giusto. In strict and exact time.

Tema. The theme or subject.

Timeat. A musician considered with respect to time.

Tremando, Tremolo. Trembling.

Trio. A composition for three instruments or voices.

Tutti. The whole, in full chorus; used as a contradiction of *Soli*, or *Verse*.

Un. A—as; *Un Poco*, a little, *Un Poco Staccato*, a little staccato.

Verse. See *Soli*.

Veloce. Rapid, quick.

Vigorous. Vigorous, bold.

Vivace. Sprightly, cheerful and quick.

Virtuoso. A proficient upon a musical instrument.

Volti Subito. Turn over quickly.

Zeloso. Zealous, earnest.

The Celestina.

MERCY SEAT. L. M.

*

1. From ev - ery stormy wind that blows, From ev - ery swelling tide of woes, There is a calm, a sure re - treat; 'Tis found be - fore the mer - cy seat.

2. There is a place where Jesus sheds The oil of gladness on our heads, — A place of all on earth most sweet; It is the blood-bought mer - cy seat.

The musical score consists of four staves. The first staff is a vocal line in treble clef with a key signature of one flat and a 3/4 time signature. The second and third staves are piano accompaniment in treble clef. The fourth staff is a piano accompaniment in bass clef. The lyrics are written below the first three staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second and third staves.

AZALIA. L. M.

*

1. Sweet peace of conscience, heavenly guest, Come fix thy mansion in my breast, Dis - pel my doubts—my fears control, And heal the anguish of my soul.
 2. Come, smiling hope, and joy sin - cere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin com - pel you to de - part.

BILLINGTON. L. M.

*

1. Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariots that attend thy state.
 2. Not Sinai's mountain could ap - pear More glorious, when the Lord was there; While he pronounced his bo - ly law, And struck the cho - sen tribes with awe.
 3. How bright the triumph none can tell, When all the rebel powers of hell, That thousand souls had captive made, Were all in chains, like captives led.
 4. Raised by his Father to the throne, He sent his promised Spi - rit down, With gifts and grace for re - bel men, That God might dwell on earth a - gain.

MILO. L. M.

J. B. H. From "National Ch. Harmony." By permission.

35

1. Soon may the last glad song a - rise, Thro' all the my - riads of the skies—That song of triumph which records That all the earth is now the Lord's That all the
2. Let thrones, and powers, and kingdoms, be Obedient, might - y God, to thee; And over land, and stream, and main, Now wave the sceptre of thy reign, Now wave the
1. O, let that glorious an - them swell; Let host to host the triumph tell, That not one re - bel heart remains, But o - ver all the Sa - - viour reigns, But o - ver

SWARTZ. L. M.

*

earth is now the Lord's
scep - tre of thy reign.
all the Saviour reigns.

1. With one consent, let all the earth To God their cheerful voices raise; Glad homage pay, with hallow'd mirth, And sing before him songs of praise.
2. Assured that he is God alone, From whom both we and all proceed; We, whom he chooses for his own, The flock which he delights to feed.

MENDON. L. M. (New Arrangement.)

German Air.

Not very fast, but in exact time and quite staccato.

1. Sovereign of worlds! display thy power, Be this thy Zi-on's fa-vored hour: Oh bid the morning star a - rise, Oh point the heathen to the skies.
 2. Set up thy throne where Satan reigns, In western wilds and heathen plains, Far let the gospel's sound be known; Make thou the u - niverse thine own.
 3. Speak! and the world shall hear thy voice: Speak! and the des-ert shall re-joice: Scatter the gloom of heathen night, Bid eve-ry na-tion hail the light.

Cres.

OTTAWA. L. M.

This tune is a different version
of "SHELBERNE," which see.

V. C. T.

Animated and cheerful. (*Allegro*.)

1. Lord, how de - light-ful 'tis to see A whole as - sem-bly worship thee! At once they sing—at once they pray—They hear of heaven, and learn the way.
 2. I have been there, and still would go: 'Tis like the dawn of heaven be-low: Not all that careless sinners say, Shall tempt me to for-get this day.
 3. Oh write up - on my memory, Lord, The truths and precepts of thy word! That I may break thy laws no more, But love thee bet-ter than be - fore.
 4. With thoughts of Christ, and things divine, Fill up this sin-ful heart of mine; That, finding par-don thro' his blood, I may lie down, and wake with God.

Sol. *Tutti.*

Staccato throughout.

How slow, for this tune, Church Psalmody, Hymns 301, & 305.

PALIS. L. M.

V. C. T. 37

1. As showers on meadows new - ly mown, Our God shall send his Spi - rit down: E - ter - nal Source of grace di - vine, What soul - re - freshing drops are thine.
2. That heavenly influence let us find In ho - ly silence of the mind, While ev - ery grace maintains its bloom, Dif - fus - ing wide its rich per - fume.

WHIPPLE. L. M.

H. H. H.

1. The heavens declare thy glory, Lord; In every star thy wisdom shines; But when our eyes behold thy word, We read thy name, We read thy name in fair - er lines.
2. Sun, moon, and stars, convey thy praise Around the earth, and never stand; So, when thy truth began its race, It touched and glanced, It touched and glanced on every land.

SMITHFIELD. L. M.

V. C. T.

Allegro Moderato. (Declamando.)

1. "Go preach my gospel," saith the Lord; "Bid the whole earth my grace receive: He shall be saved, that trusts my word, And he condemned, who'll not believe.
 2. I'll make your great com-mis-sion known; And ye shall prove my gos - pel true, By all the works that I have done, By all the wonders ye shall do.
 3. Teach all the na-tions my commands; I'm with you till the world shall end; All power is trust - ed in my hands—I can destroy—and I defend."
 4. He spake—and light shone round his head, On a bright cloud to heaven he rode: They to the farthest nations spread The grace of their as-cend-ed God.

PLAINVILLE. L. M.

V. C. T.
Len.

With grandeur and spirit, but not hurried.

1. The spa-cious fir - ma - ment on high, With all the blue ethereal sky, And spangled heavens, a shining frame, Their great O - rig - i - nal proclaim.
 2. Th'un-wea-ried sun, from day to day, Does his Creator's power display, And pub - lish - es to eve - ry land The work of an al-migh - ty hand.

CORSICA. L. M.*

39

Choral style, Maestoso.

1. Ye mighty ru-lers of the land, Give praise and glo-ry to the Lord; And while be- fore his throne ye stand, His great and powerful acts record.
 2. Oh render un- to God a- bove The hon-ors which to him be-long; And in the tem-ple of his love, Let worship flow from eve-ry tongue.
 3. His voice is heard the earth a-round, When thro' the heaven his thunders roll; The troub-led o-cean hears the sound, And yields it-self to his con-trol.

Unisons.

WALLWORTH. L. M.

V. C. T.

Andante.

1. Show pity, Lord—O Lord, forgive, Let a re-pent-ing reb-el live; Are not thy mercies large and free? May not a sin-ner trust in thee? May not a sin-ner trust in thee?
 2. My crimes are great, but can't sur-pas The power and glory of thy grace: Great God, thy nature hath no bound, So let thy pard'ning love be found, So let thy pardoning love be found.

Soli. Tutti.

BALTIC. L. M.*

Moderate, in chantant style.

1. O praise the Lord in that blest place, From whence his goodness largely flows: Praise him in heaven, where he his face Unveiled in perfect glo-ry shows.
 3. Let all who vi-tal breath en-joy, The breath he doth to them af-ford, In just returns of praise employ: Let every creature praise the Lord.

GAUDIANA. L. M.

V. C. T.

Allegretto, Maestoso.

* 2. The Lord proclaims his power a-loud, Through every o-cean, eve - ry land; His voice divides the watery cloud, And lightnings blaze at his command.
 3. The Lord sits sovereign on the flood, O'er earth he reigns for - ev - er king; But makes his church his blest abode, Where we his aw-ful glories sing.

* Sing the last stanza of this Ps. (39th, 1st part, Church Psalmody,) to the tune "REPOSE," page 54.

ANDOVER. L. M.

Be careful not to sing the triplets in this tune too fast; but make the notes in them of equal length.

V. C. T. 41

In medium time. (Glossando.)

1. Sweet is the scene when christians die, When holy souls re-tire to rest: How mildly beams the clos-ing eye! How gently heaves th'expiring breast.
2. So fades a summer cloud away; So sinks the gale when storms are o'er; So gently shuts the eye of day; So dies a wave a-long the shore.

p-throughout.

ALBUERA. L. M.

With boldness and sublimity. Not too fast.

Len. Cres.

V. C. T.

3. Awake the trumpet's lofty sound,..... To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solemn organ sing.
4. Let all, whom life and breath inspire,..... Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord.

Unison. Org. Unison. Org. Len. Cres.

10-2. M.

MONMOUTH, L. M.

LUTHER.

Choral. With awe and reverence.

Transposed from A.

1. He reigns! the Lord, the Saviour reigns. Sing to his name in loft-y strains; Let all the earth in songs re-joice, And in his praise ex-alt their voice. And in his praise ex-alt their voice.
 2. Deep are his counsels, and unknown; But grace and truth support his throne. Tho' gloomy clouds his way surround, Justice is their e-ter-nal ground. Jus-tice is their e-ter-nal ground.
 3. In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs, Before him burns devouring fire, The mountains melt, the seas retire. The mountains melt, the seas retire.

Soli. or Semi Coro. - - - - Tutti. *f*

HEAVENLY MANSION. L. M.

V. O. T.

Medium movement, in chantant style.

1. We've no a-bid-ing cit-y here; We seek a land be-yond our sight; Zi-on its name--the Lord is there; It shines with ev-er-last-ing light.
 2. Oh! sweet a-bode of peace and love, Where pil-grims, freed from toil, are blest! Had I the pin-ions of a dove, I'd fly to thee, and be at rest.
 3. But hush, my soul, nor dare re-pine! The time my God ap-points is best: While here, to do his will be mine, And his to fix my time of rest.

m *f*

LAST DAY. L. M.

V. C. T

43

With deep solemnity.

1. That day of wrath! that dread-ful day, When heaven and earth shall pass a-way! What power shall be the sin-ner's stay? How shall he meet that dread-ful day,—
 2. When, shrivelling like a parched scroll, The flam-ing heavens to-geth-er roll; And loud-er yet—and yet more dread, Swells the high trump that wakes the dead?
 3. Oh! on that day — that wrath-ful day, When man to judg-ment wakes from clay, Be thou, O Christ! the sin-ner's stay, Though heaven and earth shall pass a-way.

REMONSTRANCE. L. M.*

With earnestness and Solemnity.

1. Sin-ner, oh why so thoughtless grown? Why in such dread-ful haste to die? Dar-ing to leap to worlds un-known! Heed-less a-gainst thy God to fly!
 2. Stay, sin-ner, on the gos-pel plains; And hear the Lord of life un-fold The glo-ries of his dy-ing pains! Fer-ev-er tel-ling, yet un-told!

DENSLOW. L. M.

V. C. T.

With majesty and reverence.

1. Judge me, O Lord, and prove my ways; And try my reins, and try my heart: My faith up - on thy pro - mise stays, Nor from thy law my feet de - part.

WINDHAM. L. M.

READ.

1. Broad is the road that leads to death, And thousands walk to - geth - er there: But wis - dom shows a nar - row path, With here and there a, trav - el - er.

NORTHFIELD. L. M.

V. C. T. 45

Distinct, with earnestness. Declamando.

1. Je - sus! and shall it ev - er be— A mor - tal man a-shamed of thee? A-shamed of thee, whom an - gels praise? Whose glories shine through endless days?

2. A-shamed of Je - sus? that dear friend On whom my hopes of heaven depend? No! when I blush, be this my shame, That I no more re - vere his name.

3. A-shamed of Je - sus? yes, I may, When I've no guilt to wash a - way; No tear to wipe, no good to crave, No fears to quell, no soul to save!

4. Till then—nor is my boast-ing vain— Till then, I boast a Sa-viour slain! And oh! may this my glo - ry be— That Christ is not a - shamed of me!

mf *mp* *f*

ST. LAWRENCE. L. M.

V. C. T.

With simplicity, and not loud. Staccato.

1. We've no a - bid - ing ci - ty here; We seek a land be - yond our sight; Zi - on its name, the Lord is there; It shines with ev - er - last - ing light,

2. Oh! sweet a - bode of peace and love, Where pilgrims, freed from toil, are blest! Had I the pin - ions of a dove, I'd fly to thee, and be at rest.

3. But hush, my soul, nor dare re - pine! The time my God ap - points is best: While here, to do his will be mine, And his to fix my time of rest.

SOMERSET. L. M.

Treble and Tenor change parts alternately.

V. C. T.

With pathetic and delicate expression. *Con Dolere.*

1. Show pi - ty. Lord, O Lord, for - give, Let a re - pent - ing reb - el live; Are not thy mer - cies large and free? May not a sin - ner trust in thee?

2. My crimes are great, but can't sur - pass The power and glo - ry of thy grace: Great God, thy na - ture hath no bound, So let thy par - doning love be found.

3. Oh wash my soul from eve - ry sin, And make my guil - ty con - science clean; Here, on my heart, the bur - den lies, And past of - fen - ces pain mine eyes.

PENITENCE. L. M.

V. C. T.

Affettuoso.

1. Fast flow my tears, the cause is great, This tri - bute claims an in - jur'd friend; One whom I long par - sued with hate, While he would love me to the end.

2. When justice frown'd above my head, And death its ter - rors round me spread; He in - ter - pos'd the wounds he bore, And bade me live to die no more.

NAZARETH. L. M.

Newly harmonized from S. WEBBE.

47

Moderate.

1. Return, my soul, and sweetly rest On thy Al-migh-ty Father's breast; The boun-ties of his grace a-dore, And count his wondrous mercies o'er.

BLANDFORD. L. M.

In strict time and quite staccato. *Declamando.*

Treble and Tenor occasionally change parts.

V. C. T.

1. The heav'n's declare thy glo-ry, Lord, In eve-ry star thy wisdom shines; But when our eyes be-hold thy word, We read thy name in fair-er lines.
2. The roll-ing sea, the changing light, And nights, and days, thy power confess; But that blest vol-ume thou hast writ Re-veals thy jas-tice and thy grace.
3. Great Sun of righteous-ness, a-rise! Oh bless the world with heavenly light! Thy gos-pel makes the sim-ple wise: Thy laws are pure, thy judg-ments right.
4. Thy no-blest won-ders here we view, In souls renewed and sins forgiven: Lord, cleanse my sins, my soul re-new, And make thy word my guide to heaven.

Unlabeled.

SUNQUASSON. L. M.

V. C. T.

With seriousness.

1. My dear Re-deemer, and my Lord, I read my du - ty in thy word; But in thy life the law appears Drawn out in living char - ac - ters.
 3. Cold mountains and the midnight air Witnessed the fer - vor of thy prayer; The des - ert thy temp - ta - tions knew, Thy cen - sult, and thy vic - tory too.

m *mp* *mf* *cres.* *f* *ff*

DARUE. L. M.

V. C. T.

Chantant.—Medium Time.

1. No more, my God, I boast no more Of all the du - ties I have done; I quit the hopes I held be - fore, To trust the mer - its of thy Son.
 2. The best o - be - dience of my hands Dares not ap - pear be - fore thy throne; But faith can an - swer thy de - mands, By plead - ing what my Lord has done.

WESTFIELD. L. M.

V. C. T.

Larghetto. con solennitate.

1. Though I have grieved thy spir-it Lord, Thy help and com-fort still af-ford, And let a wretch come near thy throne, To plead the mer-its of thy Son.
 2. A brok-en heart, my God, my King, Is all the sa-cri-fice I bring; The God of grace will ne'er des-pise A brok-en heart for sa-cri-fice.

m *Cres.*

MONTFORD. L. M.

V. C. T.

With mournful expression. (Lamentevole.)

3. I can-not live with-out thy light, Cast out and ban-ished from thy sight; Thine ho-ly joys, my God, re-store, And guard me, that I fall no more.

mp *p* *Tutti. m* *mf*

mp *p*

As the Treble sing first two strains.

[7-S. M.]

SEVILLA. L. M.

V. C. T.

Larghetto. Con Solemnità.
Soll.

Tutti.

1. Why will ye wake on tri-fing cares That life which God's compassion spares? While, in the va-rious range of thought, The one thing need-ful is for-got?
 2. Shall God in-vite you from a-bove? Shall Je-sus urge his dy-ing love? Shall troubled conscience give you pain? And all these pleas u-nite in vain?
 3. Not so your eyes will always view Those ob-jects which you now pur-sue: Not so will heaven and hell ap-pear, When death's de-ci-sive hour is near.

Soll.

Tutti.

Soll.

Tutti.

PLYMOUTH. L. M.

V. C. T.

Choral. Slow, with seriousness.

1. Oh turn, great Ru-ler of the skies, Turn from my sin thy search-ing eyes, Nor let th'of-fen-ces of my hand With-in thy book re-cord-ed stand.
 2. Give me a will to thine sub-dued; A con-science pure, a soul re-newed; Nor let me, wrapt in end-less gloom, An out-cast from thy pre-sence roam.
 3. Oh let thy Spir-it to my heart Once more his quickening aid im-part; My mind from eve-ry fear re-lease, And soothe my troubled thoughts to part.

mf

Unisons.

TILSIT. L. M.

V. C. T. 51

Allegretto Staccato—Moderato.

1. Thus saith the high and lof - ty One, "I sit up - on my ho - ly throne; My name is God—I dwell on high; Dwell in my own e - ter - ni - ty.

mf

MANSFIELD. L. M.*

Rather slower than medium. Do not hurry the time; as the movement would be too quick for the sixteenths in the 4th & 5th strains.

Soli.

1. A - rise, my soul! on wings sublime, A - bove the van - i - ties of time; Remove the parting veil, and see The gl - ries of e - ter - ni - ty! The glories of e - ter - ni - ty.

2. Born by a new ce - les - tial birth, Why should I grovel here on earth? Why grasp at vain and fleeting toys, So near to heaven's eter - nal joys! So near to heaven's eter - nal joys.

f *mf* *Soli.* *Tutti.*

Soli. *

* This Bass and Tenor Duett is from Handel's "Sampson," "Awake the Trumpet," &c.

WEATHERSFIELD. L. M.

V. C. T.

Allegretto. Cheerful.

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night.
 3. My heart shall triumph in my Lord, And bless his works, and bless his word: Thy works of grace, how bright they shine! How deep thy counsels, how divine!
 4. Sure I shall share a glorious part, When grace hath well refined my heart, And fresh supplies of joy are shed, Like holy oil, to cheer my heart.
 5. Then shall I see, and hear, and know All I desired, or wished below; And every power find sweet employ, In that eternal world of joy.

m Leading melody in the Bass. *f* *Cres.*

STANTON. L. M.

V. C. T.

Staccato.

1. Great Shepherd of thine Is - ra - el, Who didst between the cherubs dwell, And lead the tribes, thy chosen sheep, Safethro' the desert and the deep.
 3. Hast thou not planted with thy hand A lovely vine in this our land? Did not thy power defend it round, And heavenly dew enrich the ground?
 4. How did the spreading branches shoot, And bless the nations with their fruit? But now, O Lord, look down and see Thy mourning vine, that lovely tree.
 5. Re - turn, al-migh - ty God, re - turn, Nor let thy bleeding vineyard mourn: Turn us to thee, thy love restore, We shall be saved, and sigh no more.

Cres.

AVON. L. M.

V. C. T.

53

Moderate un poco staccato.

1. With one con - sent, let all the earth, To God their cheer-ful voi - ces raise; Glad homage pay, with aw - ful mirth, And sing be - fore him songs of praise.
 3. Oh en - ter then his tem - ple gate, Thence to his courts de - vout - ly press, And still your grate - ful hymns re - peat, And still his name with praises bless.
 4. For he's the Lord, su - preme - ly good, His mer - cy is for - ev - er sure; His truth, which always firm - ly stood, To end-less a - ges shall en - dure.

Sforz.

TYROL. L. M.

V. C. T.

Make the ♯ nearly as short as a ♮. *Andante.*

1. My opening eyes with rap - ture see The dawn of thy re - turn - ing day; My thoughts, O God, as - cend to thee, While thus my early vows I pay.
 3. Oh bid this tri - fling world re - tire, And drive each car - nal thought away; Nor let me feel one vain de - sire, One sin - ful thought, through all the day.
 4. Then, to thy courts when I re - pair, My soul shall rise on joy - ful wing, The won - ders of thy love de - clare, And join the strains which angels sing.

REPOSE. L. M.

I. B. WOODBURY, by permitt
From "A. S. M. H."

Larghetto, Andantino.

I lay my bo - dy down to sleep, Peace is the pil - low of my head, While well ap - point - ed an - gels keep, Their watchful guard a - round n

The musical score for 'REPOSE. L. M.' is written in 2/4 time with a key signature of two flats (Bb and Eb). It features a vocal line and a piano accompaniment. The piano part consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The vocal line is on a single staff with a treble clef. The tempo is marked 'Larghetto, Andantino.' The lyrics are: 'I lay my bo - dy down to sleep, Peace is the pil - low of my head, While well ap - point - ed an - gels keep, Their watchful guard a - round n'.

ROXBURY. L. M.

V. C. T.

Easy and flowing style. (Let the parts "come in" in exact time.)

1. Thou great In - struct - er, lest I stray, Oh teach my err - ing feet thy way! Thy truth with ev - er fresh de - light, Shall guide my doubt - ful steps a
2. How oft my heart's af - fec - tions yield, And wander o'er the world's wide field! My rov - ing passions, Lord re - claim, U - nite them all to fear th
3. Then, to my God, my heart and tongue, With all their powers, shall raise the song: On earth thy glories I'll de - clare, 'Till heaven th' immortal notes shal

The musical score for 'ROXBURY. L. M.' is written in 2/4 time with a key signature of two flats (Bb and Eb). It features a vocal line and a piano accompaniment. The piano part consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The vocal line is on a single staff with a treble clef. The tempo is marked 'Easy and flowing style. (Let the parts "come in" in exact time.)'. The lyrics are: '1. Thou great In - struct - er, lest I stray, Oh teach my err - ing feet thy way! Thy truth with ev - er fresh de - light, Shall guide my doubt - ful steps a
2. How oft my heart's af - fec - tions yield, And wander o'er the world's wide field! My rov - ing passions, Lord re - claim, U - nite them all to fear th
3. Then, to my God, my heart and tongue, With all their powers, shall raise the song: On earth thy glories I'll de - clare, 'Till heaven th' immortal notes shal'. The score includes markings for 'Soli.' and 'Tutti.'.

BOYCE CHANT. L. M.

FRANK SLYE. 55

1. Why droops my soul, with grief oppressed! Whence these wild tumults in my breast! Is there no balm to heal my wound! No kind phy-si-cian to be found!
 2. Raise to the cross thy tear-ful eyes; Be-hold, the Prince of glo-ry dies: He dies, extended on the tree, And sheds a sovereign balm for thee.

OLIVENZA. L. M.*

Medium movement. Staccato.

1. The Ho-ly Spir-it sure is nigh! 'Tis he sus-tains my fainting heart! Else would my hope for-ev-er die, And every cheering ray de-part.
 2. When some kind promise glads my soul, Do I not find his healing voice The tem-pest of my fears con-trol, And bid my drooping powers rejoice?

BELZONI. L. M.

V. C. T.

Moderato. Tranquil, gentle.

4. Je-sus can make a dy--ing bed Feel soft as down-y pil-lows are, While on his breast I lean my head, And breathe my life out sweet-ly there.

COLEBRIDGE. L. M.*

Moderato.

Great God, to thee my eve-ning song, With hum-ble grat-i-tude I raise; Oh let thy mer-cy tune my tongue, And fill my heart with live-ly praise.

ESSLING. L. M.*

57

Moderate, with solemnity.

1. How vain is all be-neath the skies! How transient eve-ry earth-ly bliss! How slen-der all the fond-est ties, That bind us to a world like this!
2. The eve-ning cloud, the morn-ing dew, The withering grass, the fading flower, Of earth-ly hopes are emblems true, The glo-ry of a passing hour!
4. Then let the hope of joys to come Dis-pel our cares, and chase our fears: If God be ours, we're travelling home, Though passing through a vale of tears.

COVENTRY. L. M.*

Arranged from FLETCHER.

Messa di voce.

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Sa-viour's gra-cious call o-bey, And cast your gloomy fears a-way.
2. Op-pressed with guilt, a pain-ful load, Oh come, and bow be-fore your God: Di-vine com-pas-sion, migh-ty love, Will all the pain-ful load re-move.
3. Here mer-cy's bound-less o-cean flows, To cleanse your guilt, and heal your woes; Here's par-don, life, and end-less peace, How rich the gift! how free the grace!

(S. & M.)

MOBILE. L. M.*

Theme by
Arranged for piano*Strictly, Andante.*

1. Oh praise the Lord in that blest place, From whence his goodness largely flows: Praise him in heaven, where he his face Un-veil-ed in perfect glo-ry shows.
 2. Praise him for all the mighty acts, Which he in our be-half hath done; His kindness this re-turn ex-acts, With which our praise should equal run.
 3. Let all who vi-tal breath en-joy, The breath he doth to them afford, In just re-turns of praise employ: Let every crea-ture praise the Lord.

mf *Soli.* *Tutti.*

SLUMBER. L. M.

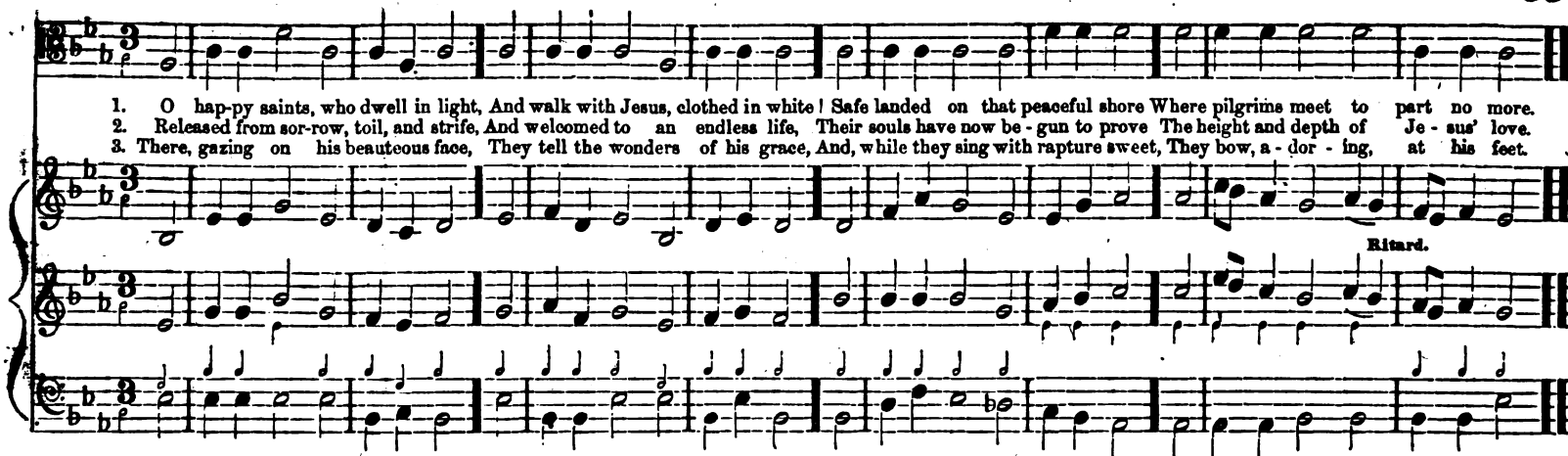
V. C. T.

Gentle, in moderate and exact time, with pathetic expression.

1. A - sleep in Je - sus! blessed sleep, From which none ev - er wake to weep, A calm and un - dis-turb'd re - pose, Un-brok-en by the last of foes.
 2. A - sleep in Je - sus! peaceful rest, Whose waking is supremely blest; No fear, no woe, shall dim that hour, That man-i-fests the Saviour's pow'r.
 4. A - sleep in Je - sus! O, for me Maysuch a bliss-ful re-fuge be; Se-cure-ly shall my ash-es lie, And wait the sum-mons from on high.

JERAULD. L. M.

* 59

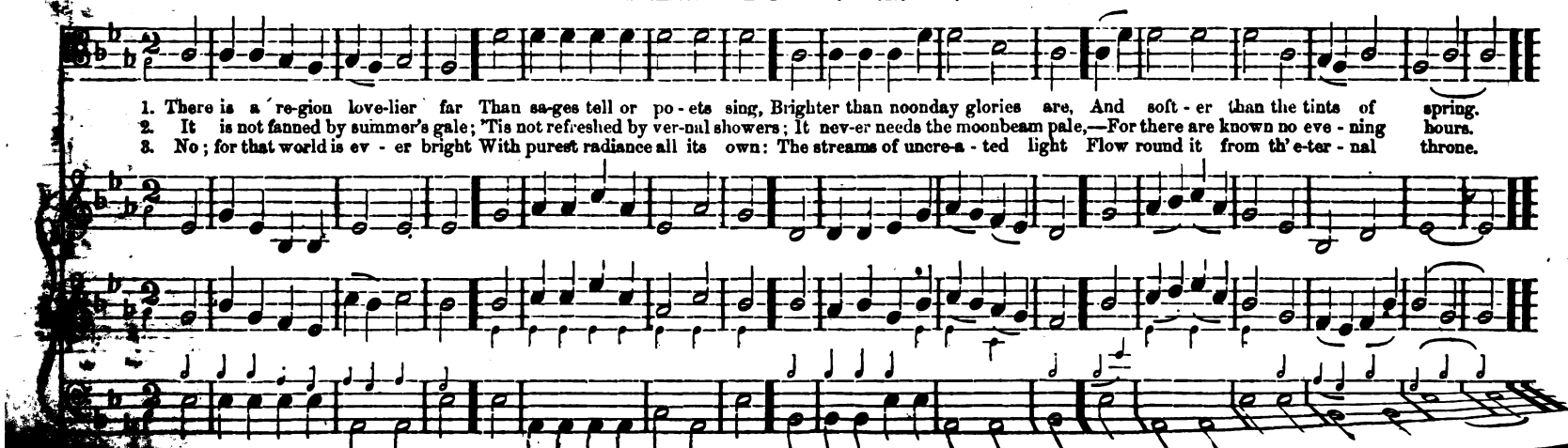


1. O hap-py saints, who dwell in light, And walk with Jesus, clothed in white! Safe landed on that peaceful shore Where pilgrims meet to part no more.
 2. Released from sor-row, toil, and strife, And welcomed to an endless life, Their souls have now be-gun to prove The height and depth of Je-sus' love.
 3. There, gazing on his beauteous face, They tell the wonders of his grace, And, while they sing with rapture sweet, They bow, a-dor-ing, at his feet.

Ritard.

BEATITUDE. L. M.

*



1. There is a re-gion love-lier far Than sa-ges tell or po-ets sing, Brighter than noonday glories are, And soft-er than the tints of spring.
 2. It is not fanned by summer's gale; 'Tis not refreshed by ver-nal showers; It nev-er needs the moonbeam pale,—For there are known no eve-ning hours.
 3. No; for that world is ev-er bright With purest radiance all its own: The streams of uncre-a-ted light Flow round it from th'e-ter-nal throne.

ZENIA. L. M.

Dr. BOYCE.

Triumphant smiles the vic-tor's brow, Faun-ed by some guardian an-gel's wing: O grave! where is thy vic-tory now, And where, O death, where is thy sting!

PALMYRA. L. M.*

Observe directions above.

1. How vain is all be-neath the skies! How tran-sient eve-ry earth-ly bliss! How slen-der all the fond-est ties, That bind us to a world like this!
 4. Then let the hope of joys to come Dis-pel our cares, and chase our fears: If God be ours, we're travelling home, Though passing through a vale of tears.

DEPARTURE. L. M. DOUBLE.

Written expressly for the words set; and
may be sung as a Quartett or Semi Chorus.

V. C. T.

61

Larghetto, con espressivo.

1. Sweet is the scene when Christians die, When ho - ly souls retire to rest: How mildly beams the clos - ing eye! How gent - ly heaves th' expiring breast!

mp

2. So fades a sum-mer cloud a-way; So sinks the gale when storms are o'er; So gent - ly shuts the eye of day; So dies a wave a - long the shore.

p *Len.*

* Sing the 3d stanza of the Hymn set to this tune: (Hy. 615, "Church Psalmody," to ZENIA, page 55.

THE INFANT'S DEPARTURE. L. M.

V. C. T.

Rather slow, with expression, (Sempre Mezzo Voce.)

Designed only for the words set

1. As vernal flowers that scent the morn, But with-er in the ris-ing day, Thus love-ly was this in-fant's dawn, 'Twas swift-ly fled his life a-way.

2. He died be-fore his in-fant soul Had ev-er burnt with wrong desires; Had ever spurn'd at heaven's control, Or ev-er quench'd its sa-cred fire.

3. He died to sin; he died to care; But for a mo-ment felt the rod; Then, ris-ing on the view-less air, Spread his light wings, and soar'd to God.

MATTISON. L. M.

FRANK SLYE.

1. How oft have sin and Sa-tan strove To rend my soul from thee, O God! But ev-er-lasting is thy love, And Je-sus seals it with his blood.

2. The oath and prom-ise of the Lord Join to con-firm the wondrous grace; E-ter-nal power performs the word, And fills all heaven with end-less praise.

OLD HUNDRED. L. M.

German Choral.

63

• With majesty. Close and sustained tone.

1. Be thou, O God! ex - alt - ed high; And as thy glo-ry fills the sky, So let it be on earth displayed, Till thou art here, as there, o - beyed.
 2. Thy praises, Lord, I will re-sound To all the listening nations round: Thy mercy highest heaven transcends, Thy truth beyond the clouds ex-tends.

Mezzo voce. *Cres.* *ff* *Org. Ad Lib.*

• In singing this tune as a Doxology by a large choir accompanied with a heavy Organ, the effect is good for all parts to sing the Soprano.

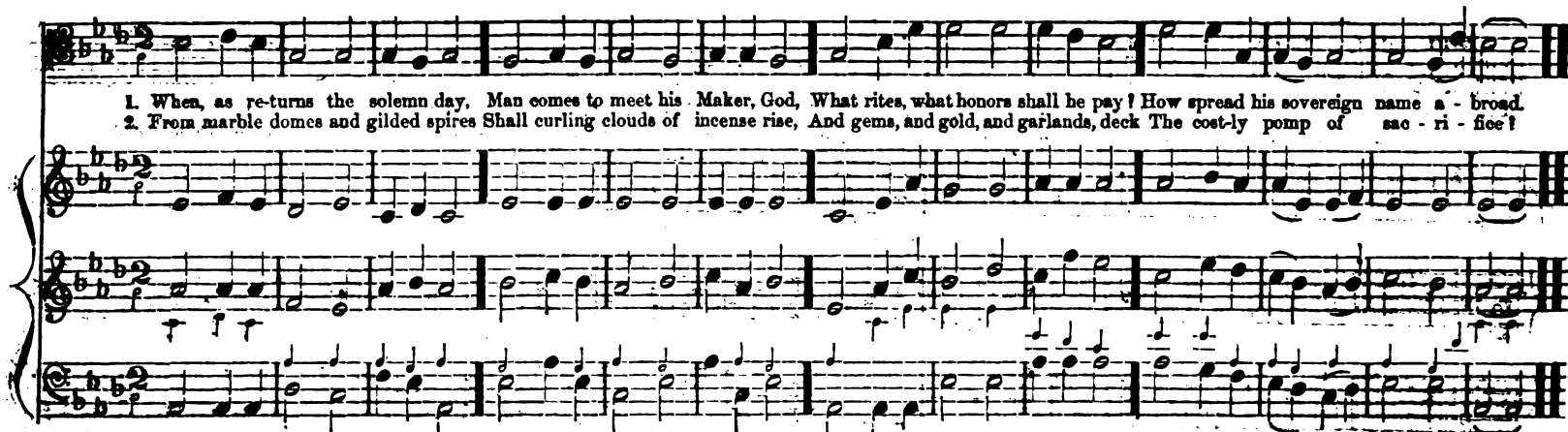
ATHOL L. M.

V. C. T.

With reverence and awe. *Moderate Sostenuto.*

1. As-sem-bled at thy great command, Be-fore thy face, dread King! we stand: The voice that marshalled every star Has called thy people from a - far.
 2. We meet, through distant lands to spread The truth for which the martyrs bled; A - long the line, to ei - ther pole, The thun-der of thy praise to roll.
 3. Our prayers assist, ac - cept our praise, Our hopes re-vive, our courage raise, Our coun-sels aid, to each im - part The sin-gle eye, the faith-ful heart!
 4. Forth with thy cho - sen her - alds come; Re - call the wandering spirits home: From Zion's mount send forth the sound, To spread the spacious earth around.


mp



1. When, as re- turns the solemn day, Man comes to meet his Maker, God, What rites, what honors shall he pay? How spread his sovereign name a - broad.

2. From marble domes and gilded spires Shall curling clouds of incense rise, And gems, and gold, and garlands, deck The cost-ly pomp of sac - ri - fice!

WOOLSON. L. M.



1. When marshaled on the night-ly plain, The glittering host be- stud the sky, One star a - lone, of all the train, Can fix the sin-ner's wandering eye.

2. Hark! hark! to God the cho- rus breaks, From ev- ery host, from ev- ery gem; But one a - lone the Saviour speaks, It is the Star of Beth- le- hem.

LOUVAN. L. M.

(Words by Thos. Moore.)

V. C. T.

65

In gentle and flowing style, and not too loud.

There's nothing bright, a - bove, be - low, From flow'rs that bloom to stars that glow, But in its light my soul can see Some fea - ture of the De - i - ty!
 There's nothing dark, be - low, a - bove, But in its gloom I trace his love, And meek - ly wait that mo - ment when His touch shall turn all bright a - gain!

MILGROVE. L. M.

D \sharp can be used if preferred to the given key:
C is too heavy for it.

MILGROVE.

With spirit, but not boisterous—*Staccato*.

1. Stand up, my soul, shake off thy fears, And gird the gospel ar - mor on; March to the gates of end - less joy, Where Jesus thy great Captain's gone.
 2. Hell and thy sins re - sist thy course; But hell and sin are vanquished foes; Thy Jesus nailed them to the cross, And sung the triumph when he rose.
 3. Then let my soul march bold - ly on, Press forward to the heavenly gate; There peace and joy e - ter - nal reign, And glittering robes for conquerors wait.
 4. There shall I wear a star - ry crown, And triumph in al - migh - ty grace; While all the ar - mies of the skies Join in my glorious Leader's praise.

Solo. *Repeat Coro.*

SOLITUDE. L. M.

V. C. T.

In a thoughtful manner, with subdued tone. (Do not change the key.)

To be sung by four voices only.

1. 'Tis mid - night; and on Olive's brow The star is dimmed that lately shone; 'Tis midnight; in the garden, now, The suffering Saviour prays alone.
 2. 'Tis mid - night; and, from all removed, The Saviour wrestles lone, with fears; E'en that dis - ci - ple whom he loved Heeds not his Master's grief and tears.
 3. 'Tis mid - night; and for other's guilt The man of sor - rows weeps in blood; Yet he that hath in anguish knelt Is not for - sak - en by his God.

Org. Voice. *Len. p*
p. Staccato. Voice.

RUGEMER. L. M. DOUBLE.

V. C. T.

Soprano Solo.

Tenor Solo.

1. With one con-sent, let all the earth To God their cheerful voi - ces raise; Glad homage pay, with hallowed mirth, And sing be - fore him songs of praise;

Contralto Solo.

Quartet.

Rall.

2. Assured that he is God a-lone, From whom both we and all pro-ceed,—We, whom he chooses for his own, The flock which he de-lights to feed.

* As sung by the Author's Choir, at Niagara Falls.

IOWA. L. M.

V. C. T.

67

Cantabile.

1. My God, how end-less is thy love! Thy gifts are eve-ry eve-ning new; And morn-ing mer-cies from a - bove Gen - tly dis - til like ear - ly dew.
 2. Thou spread'st at the curtains of the night, Great Guardian of my sleeping hours; Thy sovereign word re-stores the light, And quick-ens all my drow-sy powers.
 3. I yield my powers to thy command, To thee I con - se - crate my days; Per - pet - ual bless - ings from thine hand De - mand per - pet - ual songs of praise.

Meno Voco throughout.

IMLY. L. M.

V. C. T.

Allegretto, Risoluto. (Staccato.)

3 Vast are thy works, al-migh-ty Lord! All na-ture rests up - on thy word; And clouds, and storms, and fire o - bey Thy wise and all-con - trol - ling sway.
 2. The world's foundations by his hand Were laid, and shall for - ev - er stand; The swell-ing bil-lows know their bound, While to his praise they roll a-round.
 4. Thy glo - ry, fear-less of de-cline, Thy glo - ry, Lord, shall ev - er shine; Thy praise shall still our breath employ, Till we shall rise to end-less joy.

Unison.

SILOAM. L. M.

From "Mass. Coll." by permission. G. J. WEBB.

Gentle, in a connected flowing style.

3. There is a stream, whose gen-tle flow, Sup-plies the ci - ty of our God! Life, love, and joy still glid - ing through, And watering our di - vine a - bode.
 4. That sa - cred stream, thine ho - ly word, Sup - ports our faith, our fear con - trols: Sweet peace thy prom-i-ses af - ford, And give new strength to faint - ing souls.

KENYON. L. M.*

Chantant style. Rather slow.

1. My soul, thy great Cre - a - tor praise; When clothed in his ce - les - tial rays, He in full ma - jes - ty ap - pears, And like a robe his glo - ry wears.
 2. How strange thy works! how great thy skill, While eve - ry land thy rich - es fill: Thy wis - dom round the world we see, This spa - cious earth is full of thee.
 3. How aw - ful are thy glo - rious ways! Thou, Lord, art dreadful in thy praise; Yet hum - ble souls may seek thy face, And tell their wants to sove - reign grace.

DANFORTH. L. M.*

6

Slow, and very staccato.

1. Great Source of be-ing and of love! Thou waterest all the worlds above; And all the joys which mortals know, From thine exhaustless foun - tain flow.
 2. A sa-cred spring, at thy com-mand, From Si-on's mount, in Canaan's land, Be - side thy tem-ple cleaves the ground, And pours its lim - pid stream a-round.
 3. This gen-tle stream, with sudden force, Swells to a riv - er in its course; Through desert realms its windings play, And scat-ter bles-sings all the way.
 4. Close by its banks, in or - der fair, The blooming trees of life appear; Their blossoms fragrant o - dors give, And on their fruit the na-tions live.

ERBEN. L. M.*

Supplicatory, with tenderness.

1. To thee, great God, I make my prayer, Do thou my sup-pli-ca-tions hear; Let me not sink, o'erwhelmed in grief, But kind-ly send my soul re - lief.
 2. Oh let me now thy good-ness prove, Thy ten-der mer-cies, and thy love; Turn not a-way, O Lord, thy face, But hear, and heal me with thy grace.

FARMINGTON. L. M.

V. C. T.

Gentle and flowing style. Moderate.

1. Sweet is the scene when Christians die, When holy souls re-tire to rest: How mild-ly beams the clos-ing eye! How gent-ly heaves th'ex-pir-ing breast!

2. So fades a summer cloud a-way; So sinks the gale when storms are o'er; So gent-ly shuts the eye of day; So dies a wave a-long the shore.

DRESDEN. L. M.*

WHITAKER.
Arranged for this work.

Moderate.

1. That day of wrath! that dreadful day, When heaven and earth shall pass away! What power shall be the sinner's stay! How shall he meet that dreadful day, How shall he meet that dreadful day,

2. When, shrivelling like a parched scroll, The flaming heavens together roll; And louder yet, and yet more dread, Swells the high trump that wakes the dead! Swells the high trump, &c.

3. Oh! on that day, that wrathful day, When man to judgment wakes from clay, Be thou, O Christ! the sinner's stay, Though heaven and earth shall pass away Though heaven and earth, &c.

PALOS. L. M.*

71

With pathos, in medium time, and not boisterous.

1. The hour of my departure's come, I hear the voice that calls me home, At last, O Lord, let trouble cease, And let thy ser-vant die in peace.
 2. The race ap-point-ed I have run, The combat's o'er, the prize is won; And now my witness is on high, And now my record's in the sky.
 3. I leave the world without a tear, Save for the friends I hold so dear; To heal their sorrows, Lord, descend, And to the friendless prove a friend.

NELSON. L. M.*

V. C. T.

Medium movement, and rather staccato.

1. Great is the Lord! what tongue can frame An hon-or-equal to his name? How aw-ful are his glorious ways! The Lord is dread-ful in his praise!
 2. Vast are thy works, almighty Lord! All nature rests up-on thy word; And clouds, and storms, and fire obey Thy wise and all-con-trol-ling sway.

Unison.

MARCHARD. L. M.

V. C. T.

Moderato Sostenuto.

Soft-ly the shade of even-ing falls, Sprinkling the earth with dewy tears, While na-ture's voice to slum-ber calls, And si-lence reigns a-mid the spheres

HALLOWELL. L. M.

V. C. T.

Moderato con Espressivo.

1. How sweet to leave the world a-while, And seek the pres-ence of our Lord! Dear Sa-viour! on thy peo-ple smile, And come ac-cord-ing to thy word.
 2. From bu-sy scenes we now re-treat, That we may here converse with thee; Ah! Lord, be-hold us at thy feet, Let this the gate of hea-ven be.
 3. Chief of ten thousand now ap-pear, That we by faith may see thy face; Oh! speak, that we thy voice may hear, And let thy pres-ence fill this place.

Soli *Tutti.*

PIZARRO. L. M.

V. C. T. 73

Quick, and in exact time.

Thine earth-ly Sab-baths, Lord! we love, But there's a no - bler rest a - bove; To that our long-ing souls as - pire, With cheer-ful hope, and strong desire.

ANGELO. L. M.*

Altered from CHEETHAM.

Majestic.

1. Lo, God is here! let us a - dore, And own how dreadful is this place! Let all within us feel his power, And si - lent bow be - fore his face!
2. Lo, God is here! him day and night, Th' u-nit - ed choirs of an - gels sing: To him en-throned a-bove all height, Let saints their hum-ble wor - ship bring.
3. Lord God of hosts! oh may our praise Thy courts with grateful fragrance fill: Still may we stand be-fore thy face, Still hear and do thy sovereign will.

NORWAY. L. M.

V. C. T.

Rather slow, distinct and not too loud. *Con Solemnitate.*

1. Deep in our hearts let us re - cord The deep - er sor - rows of our Lord; Be - hold the 'ris - ing bil - lows roll, To o - verwhelm his ho - ly soul.
 2. Yet, gra - cious God, thy power and love Have made the curse a bles - sing prove; Those dreadful sufferings of thy Son Atoned for crimes which we had done.
 3. Oh for his sake our guilt for - give, And let the mourn - ing sinner live; The Lord will hear us in his name, Nor shall our hope be turned to shame.

PARADISE. L. M.

V. C. T.

Allegretto, Cantabile.

1. There is a riv - er pure and bright, Whose streams make glad the heavenly plains, Where, in e - ter - ni - ty of light, The ci - ty of our God re - main.
 2. Built by the word of his command, With his un - cloud - ed pre - sence blest, Firm as his throne, the bulwarks stand, There is our home, our hope, our rest
 3. Thither let fervent faith as - pire, - Our trea - sure and our heart be there, O for a seraph's wing of fire! No — for the mightier wings of prayer!
 4. Now, though the earth's foundations rock, And mountains down the gulf be hurl'd; His people smile a - mid the shock, They look be - yond this transient world.

MILLENNIUM. L. M. (OR SHORT ANTHEM.)

V. C. T.

7

Bold and spirited. *Decisamente.*

Through all the mil-lions of the skies —

Soon may the last glad song a - rise, Through all the mil - - - - lions of the skies, That song of

Through all the mil-lions of the skies.

That all the earth is now the Lord's! That all the earth is now the Lord's!

tri-umph which re - cords That all the earth is now the Lord's! That all the earth is now the Lord's!

That all the earth is now the Lord's!

WAYLAND. L. M.

V C T

Com Spirito.

Be careful to observe the direction "Slow," at the close of the tune, and keep together in the time.

Now to the Lord a no - ble song!

Soli.

Now to the Lord a no - ble song! A - wake! my soul, a - wake my tongue; Ho - san - na to th'e - ter - nal name, Ho -

Soli.

Now to the Lord a no - ble song! Ho - san - na to th'e - ter - nal name,

f

And all . . . his bound - less love pro - claim.

Slow. Dim.

Tutti. f

san - na to th'e - ter - nal name, And all his bound - less love pro - claim, And all his bound - less love pro - claim.

Slow. Dim.

Tutti. f

And all . . . his boundless love pro - claim.

Slow. Dim.

AUSTRIA. L. M.*

77

Moderato. With feeling and simplicity.

Stretched on the cross, the Sa-viour dies; Hark! his ex - pir - ing groans a - rise! See, from his hands, his feet, his side, De-scends the sa-cred, crim-son tide.

NEW HARTFORD. L. M.

V. C. T.

In choral style. Moderato.

1. Judge me, O Lord, and prove my ways; And try my reins, and try my heart: My faith up - on thy pro-mise stays, Nor from thy law my feet de - part.
 2. I love thy hab - i - - ta - tion, Lord, The tem-ple, where thine ho-nors dwell; There shall I hear thy ho - ly word, And there thy works of won-der tell.

DALZEL. L. M.

Sing the other words of this hymn (100th Church Psalmody,) to Dresden, page 70.

V. C. T.

Large Doleroso. *Spirito. f* *Dim.*

3. He dies! the heavens in mourning stood; He ris - es and ap - pears a God; Be - hold the Lord as - cend - ing high, No more to bleed, no more to die.

p Large Doleroso. *Spirito. f* *Dim.*

LITCHFIELD. L. M.

Be careful to sing the parts correctly in the 2d strain. V. C. T.

Moderato.

1. Down from his lof - ty throne on high He looked, the Lord the world surveyed, He saw the race in ru - in lie, He pi - tied and his grace displayed.

f *Cres.* *p Slow.* *A Tempo.*

CHATHAM. L. M.

V. C. T.

7

Quilt slow and distinct. (On four Stanzas.)

1. Be thou, O God! ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth dis - played, Till thou art here, as there, obeyed.

2. Thy praises, Lord, I will re - sound To all the listening na - tions round: Thy mercy highest heaven transcends, Thy truth beyond the clouds ex - tends.

3. Thy praises, Lord, I will re - sound To all the listening na - tions round: Thy mercy highest heaven transcends, Thy truth beyond the clouds ex - tends.

SARDINIA. L. M.*

Bold and Spirited, but not too fast.

1. Hap - py the church, thou an - cred place, The seat of thy Cre - a - tor's grace; Thine ho - ly courts are his a - bode, Thou earthly palace of our God.

2. Thy walls are strength, and at thy gates A guard of heav - en - ly war - riors waits; Nor shall thy deep foun - da - tions move, Fixed on his counsels and his love.

3. Thy foes in vain de - signs en - gage, A - gainst thy throne in vain they rage; Like ris - ing waves with an - gry roar, That break and die up - on the shore.

Unknown.

COLUMBIA. L. M. (RESPONSIVE.)

V. C. T.

With pathetic expression. *Messa di voce.*

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Saviour's gracious call o - bey, And cast your gloomy fears a - way.
 2. Oppressed with guilt, a painful load, Oh come, and bow before your God! Di - vine compassion, mighty love, Will all the painful load re - move.
 3. Here mercy's boundless ocean flows, To cleanse your guilt, and heal your woes; Here's pardon, life, and endless peace, How rich the gift! how free the grace.

Soli. *Tutti.*

REMA. L. M.

If preferred, transpose to F# minor.

V. C. T.

With tenderness and pathos. (Con Solemnite.)

1. Deep in our hearts let us re - cord The deep - er sor - rows of our Lord; Be - hold the ris - ing bil - lows roll, To o - ver - whelm his ho - ly soul.
 2. Yet, gra - cious God, thy power and love Have made the curse a blea - sing prove; Those dreadful sufferings of thy Son A - toned for crimes which we had done.
 3. Oh for his sake our guilt for - give, And let the mourning sin - ner live; The Lord will hear us in his name, Nor shall our hope be turned to shame.

Unison.

LUCERNE. L. M. (FUGATA.)

V. C. T.

8

Vivace. [Keep the time accurately in the second strain.]

1. Now be my heart in-spired to sing The glo-ries of my Sa-vieur King; He comes with blessings from above, And wins the na-tions to his love.
2. Thy throne, O God, for-ev - er stands; Grace is the scep-tre in thy hands: Thy laws and works are just and right, But truth and mer-cy thy de - light.
3. Let end-less hon-ors crown thy head; Let eve-ry age thy prais-es spread; Let all the nations know thy word, And every tongue confess thee, Lord.

BRISTOL. L. M.*

Partly from BISHOP.

With expression, smooth, yet distinct. (Preliminary Di Voco.)

1. Lord, when my thoughts delighted rove A - mid the wonders of thy love, Sweet hope revives my drooping heart, And bids in-trud-ing fears de-part.
2. Re-pent-ant sor-row fills my heart, But mingling joy al-lays the smart; Oh! may my future life de-clare The sor-row and the joy sin-cere.

NEWBURN. L. M.⁴

Allegretto And.
Arranged for this work.

Allegretto Risoluto. (No suspension of the time at the double bars.)

1. A - rise! a - rise! with joy war - vey The glo - ry of the lat - ter day: Al - rea - dy
 5. Au - spi - cious dawn! thy ris - - - ing ray With joy we view, and hail the day: Great Sun of

is the dawn be - gun Which marks at hand a ris - ing sun! Which marks at hand a ris - ing sun?
 Right - eous - - ness! a - rise, And fill the world with glad sur - prise. And fill the world with glad sur - prise

Unison.

MANCHESTER. L. M. (FUGATA.)

V. C. T. 83

With spirit.

1. Oh hap - py day that fixed my choice On thee, my Saviour, and my God; Well may this glow - ing heart rejoice, And tell its rap - tures all abroad.
2. Oh hap - py bond, that seals my vows To him who mer - its all my love, Let cheer - ful an - thems fill the house, While to his al - tar now I move.

FOLGER. L. M.*

Moderato.

1. When sins and fears pre - vail - ing rise, And faint - ing hope al - most expires, To thee, O Lord, I lift my eyes, To thee I breathe my soul's de - sires.
2. Art thou not mine, my liv - ing Lord? And can my hope, my com - fort die? 'Tis fixed on thine al - migh - ty word, That word which built the earth and sky?

m

Cres.

m

V

AMBROSE. L. M.*

MADAN.
Arranged for this Work.

Maestoso.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-deem-er's name be sung, Thro' every land, by eve - ry tongue.
2. E-ter - nal are thy mercies, Lord; E-ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no, more.

TEMPLE STREET. L. M. (FUGATA.)

V. C. T.

In medium time. Avoid a dull and inanimate movement.

1. Sal - va-tion is for - ev-er nigh The souls who fear and trust the Lord; And grace de-scend-ing from on high, Fresh hopes of glo - ry shall af - ford.
2. Mer - cy and truth on earth are met. Since Christ, the Lord, came down from heaven; By his obedience, so complete, Jus - tice is pleased, and peace is given.
3. His righteousness is gone be - fore, To give us free ac - cess to God; Our wandering feet shall stray no more, But mark his steps, and keep the road.

Solo. - - - - - Tutti.

WARREN. L. M.

V. C. T. 85

With smoothness, and serenity of expression.

I lay my body down to sleep, Peace is the pil - low of my head, While well-appoint-ed an-gels keep Their watchful guard a-round my bed.

The musical score for 'WARREN. L. M.' is written for voice and piano. The voice part is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano accompaniment consists of two staves, treble and bass, also in two sharps and 2/4 time. The melody is simple and serene, with lyrics printed below the voice staff. The piano part features a steady accompaniment with some grace notes and slurs.

SHELBERNE. L. M.

This tune is the same subject as
OTTAWA, page 36, which see.

V. C. T.

In style of a chant, with cheerfulness and vivacity.

Thy goodness Lord doth crown the year, Thy paths drop fatness all a - round; And barren wilds thy praise declare, And vo-cal hills re - turn the sound.

The musical score for 'SHELBERNE. L. M.' is written for voice and piano. The voice part is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass, also in two sharps and 3/4 time. The melody is more rhythmic and cheerful than the previous piece, with lyrics printed below the voice staff. The piano part features a steady accompaniment with some grace notes and slurs.

CRANDAL. L. M.

*

1. Awake, our souls; a-way, our fears; Let every trembling thought be gone; Awake, and run the heavenly race, And put a cheer-ful courage on.
 2. True, 'tis a straight and thorny road, And mor-tal spi-rits tire and faint; But they for-get the mighty God, Who feeds the strength of every saint.
 3. The mighty God, whose matchless power Is ev-er new and ev-er young, And firm en-dures, while endless years Their ev-er-last-ing circles run.
 4. From thee, the o-ver-flowing spring, Our souls shall drink a full sup-ply; While those who trust their native strength Shall melt a-way, and droop, and die.
 5. Swift as an ea-gle cuts the air, We'll mount a-loft to thine a-bode; On wings of love our souls shall fly, Nor tire a-mid the heavenly road.

Unisons.

CULWORTH. L. M.

Arranged from BISHOP.

Faster than Medium.

1. How pleasant, how di-vine-ly fair, O Lord of hosts, thy dwellings are! With long de-sire my spi-rit faints To meet th'assemblies of thy saints.
 2. My flesh would rest in thine a-bode; My panting heart cries out for God; My God, my King why should I be So far from all my joys and thine.

mf *mf* *m*

DILWORTH. L. M.

(If preferred, transpose to B flat.)

V. C. T.

87

Smooth and connected style.

1. Just are thy ways, and true thy word, Great Rock of my se - cure a - bode; Who is a God, be-side the Lord? Or where's a re-fuge like our God?
2. Tis he that girds me with his might, Gives me his ho-ly sword to wield; And while with sin and hell I fight, Spreads his salvation for my shield.
3. He lives, and blessings crown his reign, The God of my sal - va - tion lives; The dark de-signs of hell are vain, While heavenly peace my Father gives.

Cantabile.

Staccato.

Cantabile.

Cres.

NEW HAVEN. L. M.

Written to the words of the second stanza.

V. C. T.

Soll. Allegretto. In exact time.

Tutti.

Ritard.

1. He lives, the ev - er - last-ing God, Who built the world, who spread the flood; The heavens, with all their host, he made, And the dark regions of the dead.
2. He guides our feet, he guards our way; His morn-ing smiles a-dorn the day; He spreads the evening veil, and keeps The silent hours while le - rael sleeps.
3. Is - rael, a name di - vinely blest, May rise secure, se - curely rest: Thy ho-ly guardian's wakeful eyes Ad - mit no slumber, nor sur - prise.

Soll.

Tutti.

Ritard.

Cantabile.

Allegro.

Choral style.

Cantabile.

Ritard.

Soll.

Tutti.

Ritard.

WINFIELD. C. M.

V. C. T.

With spirit, but not too fast.

1. And now an-oth-er week begins, This day we call the Lord's; This day he rose who bore our sins, For so his word re - cords. For so his word re - cords.
 2. Hark, how the angels sweetly sing! Their voices fill the sky, They hail their great victorious King, And welcome him on high. And wel-come him on high.
 3. We'll catch the note of lofty praise; Their joys oh may we feel; Our thankful song with them we'll raise, And em-u - late their zeal. And em - u - late their zeal.

m *Cres.* *f* *mf*

EUPHRATES. C. M.

V. C. T.

Cantabile.

1. Be - hold what con - de - scend - ing love Je - sus on earth dis - plays! To babes and suck - lings he ex - tends The rich - es of his grace
 2. For - bid them not, whom Je - sus calls, Nor dare the claim re - sist, Since his own lips to us de - clare Of such will heaven con - sist.
 3. With flow - ing tears, and thank - ful hearts, We give them up to thee; Re - ceive them, Lord, in - to thine arms; Thine may they ev - er be.

Soll. *Tutti.*

BARKHAMSTEAD. C. M.

V. C. T.

89

With cheerful and rapturous expression.

1. When, dearest Sa - vour, when shall I Be - hold thee all se - rene; Blest in per - pet - ual Sabbath day, With - out a vail between?
 2. As - sist me while I wan - der here, A - mid a world of cares; In - cline my rov - ing heart to pray, And then ac - cept my prayers.
 3. Thy Spir - it, O my Fath - er, give, To be my guide and friend; To light my path to ceaseless joys, Where Sab - baths nev - er end.

mf *mp* *mf* *Cres.*

OMNIPOTENCE. C. M.

V. C. T.

Allegretto Staccato. (Majestic.)

1. God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot - steps in the sea, And rides up - on the storm.
 2. Deep, in un - fath - om - a - ble mines, Of nev - er fail - ing skill, He trea - sures up his bright de - signs, And works his sovereign will.

f *f*

Unisons. Unisons.

[12-S. M.]

BELOIT. C. M.

V. C. T.

1. I love to steal a - while a - way From ev - ery cumbering care, And spend the hours of clos - ing day In hum - ble, grate - ful prayer.

2. I love in sol - i - tude to shed The pen - i - ten - tial tear, And all his prom - is - es to plead Where none but God can hear.

NAHANT. C. M.

V. C. T.

1. H I must die, O, let me die With hope in Je - sus' blood, The blood that saves from sin and guilt, And re - con - ciles to God.

2. H I must die, O, let me die In peace with all man - kind, And change these fleet - ing joys be - low For pleasures more re - fined.

PARK PLACE. C. M.*

91

Choral style

1. Show me, O Lord, thy sa - cred way, Thy truths to me re - late; For thou art God, whom I o - bey; On thee I dai - - ly wait.

4. O keep my soul, and set me free, Préserve me Lord from shame, For I have placed my hope in thee, And trust - ed in thy name.

BURTINI. C. M.

V. C. T.

With boldness and spirit. (Maestoso.)

1. Lo, what a glorious cor - ner stone, The build - ers did re - fuse? Yet God hath built his church thereon, In spite of envious Jews.

2. Great God, the work is all di - vine, The won - der of our eyes! This is the day, that proves it thine, This day did Je - sus rise.

Sing the *f* Staccato. Cres. - - - - - *f*

BURFORD. C. M.

PURCELL.

Larghetto.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In ag - o - ny he pray'd.

MINERSVILLE. C. M.*

With earnestness and solemnity.

1. Oh, could our thoughts and wishes fly, A - bove these gloomy shades, To those bright worlds beyond the sky, Which sor - row ne'er in - vades!
 2. There, joys un-seen by mor - tal eyes, Or rea-son's fee - ble ray, In ev - er bloom-ing pros-pect rise, Ex - posed to no de - cay.
 3. Lord, send a beam of light di - vine, To guide our up - ward aim! With one re - viv - ing look of thine, Our lan - guid hearts in - flame.

NEW LONDON. C. M.

V. C. T.

93

Andantino.

1. Teach me the measure of my days, Thou mak-er of my frame; I would sur-vey life's nar-row space, And learn how frail I am.
2. A span is all that we can boast, How short the fleet-ing time! Man is but van-i-ty and dust, In all his flower and prime.

Solo or Chorus.

Solo or Chorus.

* If two or more voices upon the Alto, one sing the small notes.

SERENITY. C. M.

(Words by W. B. O. PEABODY.)

V. C. T.

Calmly and gentle.

1. Be-hold the west-ern eve-ning light! It melts in deep'ning gloom; So calm-ly Chris-tians sink a-way, De-scend-ing to the tomb.
2. The winds breathe low; the with'ring leaf Scarce whispers from the tree; So gent-ly flows the part-ing breath, When good men cease to be.
3. How beau-ti-ful on all the hills The crim-son light is shed! 'Tis like the peace the Chris-tian gives, To mourners round his bed.
4. How mild-ly on the wand'ring cloud, The sun-set beam is cast! 'Tis like the mem'-ry left be-hind, When loved ones breathe their last.

(* Sing the small notes in the first stanza.)

HORICON. C. M.

1. Come, let us join our cheer-ful songs, With an-gels, round the throne; Ten thousand thousand are their tongues, But all..... their joys are one.

2. "Worthy the Lamb that died," they cry, "To be ex-alt-ed thus:" "Worthy the Lamb," our lips re-ply, "For he..... was slain for us."

EAGLE CLIFF. C. M.

Slowly, and not too loud.

H. H. H.

1. When the worn spir-it wants re- pose, And sighs her God to seek, How sweet to hail the evening's close, That ends the weary week, That ends the weary week.

2. How sweet to hail the ear-ly dawn, That o-pens on the sight, When first that soul-re-viv-ing morn Sheds forth new rays of light, Sheds forth new rays of light.

Ritard.

CONLEY. C. M.

V. C. T.

95

With earnestness and sincerity of expression.

2. One priv-i-lege my heart de-sires, Oh! grant me mine abode A-mong the churches of thy saints, The tem-ple of my God!
 3. There shall I of-fer my re-quests, And see thy glory still; Shall hear thy mes-sa-ges of love, And learn thy ho-ly will.

The musical score for 'CONLEY. C. M.' consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a simple, hymn-like style with clear intervals and a steady rhythm.

CONDESCENSION. C. M.

V. C. T.

With expression, in a close singing style.

1. How condescending, and how kind Was God's e-ter-nal Son! Our mis-e-ry reached his heavenly mind, And pi-ty brought him down.
 2. This was compassion like a God, That when the Sa-vi-our knew The price of par-don was his blood, His pi-ty ne'er withdrew.
 3. Here let our hearts begin to melt, While we his death re-cord; And with our joy for par-doned guilt, Mourn that we pierced the Lord.

The musical score for 'CONDESCENSION. C. M.' consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a simple, hymn-like style with clear intervals and a steady rhythm.

WINTER. C. M.

READ.

In choral style. Medium movement.

1. Oh that the Lord would guide my ways To keep his stat - utes still! Oh that my God would grant me grace To know and do his will!
 6. Make me to walk in thy com-mands, 'Tis a de - light - ful road; Nor let my head, nor heart, nor hands Of - fend a - gainst my God.

MUNICH. C. M.

V. C. T.

Medium movement. Con Moto.

1. I love the Lord, he heard my cries, And pitied every groan; Long as I live, when troubles rise, I'll hasten to his throne. I'll hast - en to his throne.
 2. I love the Lord, he bowed his ear, And chased my grief away; Oh let my heart no more de - spair, While I have breath to pray. While I have breath to pray.
 3. The Lord beheld me sore distressed. He bade my pains remove; Re - turn, my soul, to God, thy rest, For thou hast known his love. For thou hast known his love.

Soli. - - - - - Tutti.

ASHMEAD. C. M.

V. C. T. 97

Allegretto Staccato. (Cheerful.)

1. 'Twas in the watch-es of the night, I thought up - on thy power; I kept thy love - ly face in sight, A - midst the dark - est hour.
 2. While I lay rest - ing on my bed, My soul a - rose on high; My God, my life, my hope, I said, Bring thy sal - - va - tion nigh.
 3. I strive to mount thy ho - ly hill, I walk the heavenly road; Thy glo - ries all my spir - it fill, While I com - mune with God.

Solo, or Chorus. *Tutti. Cres.* *m*

MERIDEN. C. M.*

Andante.

1. Oh thou, whose ten - der mer - cy hears Con - tri-tion's hum-ble sigh; Whose hand indulgent wipes the tears From sor - row's weep - ing eye;
 2. See, Lord, be - fore thy throne of grace, A wretch-ed wanderer mourn: Hast thou not bid me seek thy face? Hast thou not said, 'Re - turn'?

Solo. *Tutti.*

[13-s. m.]

CULBUTSON. C. M.

V. C. T.

1. My soul lies cleaving to the dust; Lord, give me life di-vine; From vain de-sires, and ev-ery lust, Turn off these eyes of mine.
 2. I need the in-fluence of thy grace To speed me in thy way, Lest I should loi-ter in my race, Or turn my feet a-stray.

The musical score for 'CULBUTSON. C. M.' is written in 3/4 time with a key signature of one flat (B-flat). It features a single melodic line for the voice and a piano accompaniment consisting of two staves (treble and bass clef). The melody is simple and hymn-like, with lyrics provided for two verses.

TOLEDO. C. M.

V. C. T.

1. Fa-ther of mer-cies, con-des-cend To hear our fer-vent prayer, While these our brethren we commend To thy pa-ter-nal care.
 2. Be-fore them set an o-pen door, Their va-rious ef-forts bless; On them thy ho-ly Spi-rit pour, And crown them with suc-cess.

The musical score for 'TOLEDO. C. M.' is written in 3/4 time with a key signature of one flat (B-flat). It features a single melodic line for the voice and a piano accompaniment consisting of two staves (treble and bass clef). The melody is more complex than the previous piece, with some chromaticism and a more active piano accompaniment. The lyrics are provided for two verses.

DUNDEE. C. M.

It is thought the arrangement of this tune as here given, will be preferred to an even rhythm, it being less heavy.

SCOTTISH. 99

Tempo di chorale.

1. Come, O thou King of all thy saints, Our hum-ble tri-bute own, While with our prais-es and complaints, We bow be-fore thy throne.
 2. How should our songs, like those a-bove, With warm de-vo-tion rise! How should our souls on wings of love, Mount up-ward to the skies!
 4. Dear Sa-viour, let thy glo-ry shine And fill thy dwellings here; Till life, and love, and joy di-vine, A heaven on earth ap-pear.

PEMBROKE. C. M

V. C. T.

Rather Slow, with awe and solemnity.

1. When, bending o'er the brink of life, My trem-bling soul shall stand, And wait to pass death's aw-ful flood, Great God, at thy com-mand;
 2. Thou Source of life and joy su-preme, Whose arm a-lone can save, Dis-pel the dark-ness that surrounds The en-trance to the grave!
 3. Lay thy sup-port-ing, gen-tle hand Be-neath my sink-ing head, And let a beam of life di-vine Il-lume my dy-ing bed

FLOWER VALE, C. M.

V. C. T.

Lamentevole.

1. Oh, that I knew the se - cret place, Where I might find my God! I'd spread my wants be - fore his face, And pour my woes a - broad.

2. I'd tell him how my sins a - rise, What sor - rows I sus - tain; How grace de - cays, and coun - fort dies, And leaves my heart in pain.

3. He knows what ar - gu - ments I'd take To wres - tle with my God; I'd plead for his own mer - cy's sake, I'd plead my Sa - vior's blood.

4. My God will pi - ty my complaints, And drive my foes a - way; He knows the mean - ing of his saints, When they in sor - row pray.

Soli. *Tutti.*

IRVINGTON. C. M.

H. H. H.

Tenderly, and with Feeling.

1. O Lord, thy ten - der mer - cy hears Con - tri - tion's hum - ble sigh; Thy hand, in - dul - gent, wipes the tears From sor - row's weep - ing eye.

2. See, low be - fore thy throne of grace, A sin - ful wanderer mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re - turn?"

Soli. *Tutti.*

WINSTED. C. M.

V. C. T.

101

Allegretto. In close, singing style.

O let me wing my hallow'd flight From earth-born wo and care, And soar a - bove these clouds of night, My Sa - viour's bliss to share.

FERDINAND. C. M.

V. C. T.

In medium time. With earnestness, but not loud. Alla Cappella.

Treble and Tenor change parts alternately.

1. Lord, thou wilt hear me when I pray; I am for - ev - er thine: I fear be - fore thee all the day, Nor would I dare to sin.
 2. And while I rest my wea - ry head, From care and Busi - ness free, 'Tis sweet con - vers - ing on my bed With my own heart and thee.
 3. I pay this eve - ning sac - ri - fice; And when my work is done, Great God, my faith, my hope re - lies Up - on thy grace a - lone.
 4. Thus, with my thoughts composed to peace, I'll give mine eyes to sleep; Thy hand in safe - ty keeps my days, And will my slum - bers keep.

Mezzo.

BREMEN. C. M.*

Close and connected style.

1. Op-pressed with guilt, and full of fears, I come to thee, my Lord; While not a ray of hope ap-pears, But in thy ho-ly word.
 3. Here liv-ing wa-ter free-ly flows, To cleanse me from my sin; 'Tis here the tree of knowledge grows, Nor dan-ger dwells there-in.

VOLINDIA. C. M.

The Alto be careful to sing correctly in the 3d strain. V. C. T.

Affettuoso—Medium time.

1. Dear Lord, and will thy pardoning love, Em-brace a wretch so vile? Wilt thou my load of guilt re - move, And bless me with thy smile.
 2. Hast thou the cross for me en-dured, And suffered all the shame? . And shall I be ashamed, O Lord, To own thy pre-cious name?

First two lines Solo. *Doleroso.* *< > Tutti.* *pp* *mf*

BLOOMINGDALE. C. M.

English Theme.
THOMAS DEAN.

103

Allegretto, Un poco Staccato.

1. Oh praise the Lord with one con - sent, And mag - ni - fy his name; Let all the ser - vants of the Lord His wor - thy praise pro - claim.

VERNON. C. M.

V. C. T.

Allegretto.

Soli.

Tutti.

Rall.

1. Lord, thou wilt hear me when I pray; I am for - ev - er thine: I fear before thee all the day, Nor would I dare to sin. Nor would I dare to sin.
 2. And while I rest my weary head, From care and business free, 'Tis sweet conversing on my bed With my own heart and thee. With my own heart and thee.
 3. I pay this eve-ning sac - ri - fice; And when my work is done, Great God, my faith, my hope relies Up - on thy grace a - lone. Up - on thy grace a - lone.
 4. Thus, with my thoughts composed to peace, I'll give mine eyes to sleep; Thy hand in safety keeps my days, And will my slumbers keep. And will my slumbers keep.

Soli. - Tutti. - Soli. - Tutti. - Cres. Rall.
 Soli. - Tutti. - Soli. - Tutti.

COLERADO. C. M. *

Arranged for this work:
from "HAYDN'S CREATION,"

Light and airy movement. (Arioso.)

1. When verdure clothes the fer-tile vale, And blossoms deck the spray; And fragrance breathes in eve-ry gale, How sweet the vernal day. How sweet the ver-nal day!

HARTLAND. C. M.

V. C. T.

Chanting style, and not too loud.

1. 'Twas in the watches of the night, I thought up-on thy power; I kept thy love-ly face in sight, A-mid the dark-est hour. A-mid the dark-est hour.
2. While I lay rest-ing on my bed, My soul a-rose on high; My God, my life, my hope, I said, Bring thy sal-va-tion nigh. Bring thy sal-va-tion nigh.
3. I strive to mount thy ho-ly hill, I walk the heavenly road; Thy glo-ries all my spir-it fill, While I com-mune with God. While I commune with God.
4. Thy mercy stretches o'er my head The shadow of thy wing; My heart re-joic-es in thine aid, And I thy prais-es sing. And I thy prais-es sing.

LEWNEL. C. M.

(Tenor and Alto keep the time in the 3d strain.)

V. C. R.

163

Gentle and flowing style—(Moderato Sostenuto.)

1. Oh could I find, from day to day, A nearness to my God! Then should my hours glide sweet a-way While leaning on his word. While leaning on his word.
 3. Blest Je-sus, come, and rule my heart, And make me whol-ly thine, That I may nev-er more de-part, Nor grieve thy love di-vine. Nor grieve thy love di-vine.
 4. Thus, till my last, ex-pir-ing breath, Thy goodness I'll adore; And when my frame dis-solves in death, My soul shall love thee more. My soul shall love thee more.

Soli. *Tutti. m* *mf*

BLOSSOM STREET. C. M.*

Melody by CLIFTON,
Arranged for this work.

With serenity and pathos.

1. Dear Ref-uge of my wea-ry soul, On thee, when sorrows rise, On thee, when waves of trouble roll, My faint-ing hope re-lies.
 2. To thee I tell each ris-ing grief, For thou a-lone canst heal; Thy word can bring a sweet re-lief, For eve-ry pain I feel.
 3. Thy mer-cy-seat is o-pen still; Here let my soul re-treat; With hum-ble hope at-tend thy will, And wait be-neath thy feet.

BENNETT. C. M.

H. H. M.

1. My soul, how love - ly is the place To which thy God re - sorts! 'Tis heaven to see his smil - ing face, Though in his earth - ly courts.

2. There the great Mon - arch of the skies His sav - ing power dis - plays; And light breaks in up - on our eyes, With kind and quickening rays.

Dim.

DUNCHURCH. C. M.

SCOTISH.

Choral. With awe and reverence.

Old tune newly arranged.

1. Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same, In bright - er worlds a - bove.

2. Great is the Lord, his power unknown, Oh let his praise be great; I'll sing the hon - ors of thy throne, Thy works of grace re - peat.

3. Thy grace shall dwell up - on my tongue; And while my lips re - joice, The men who hear my sa - cred song, Shall join their cheer - ful voice.

GALENA. C. M.

V. C. T. 107

Allegretto.
Soli.

Tutti.

1. If hu-man kind-ness meets re-turn, And owns the grate-ful tie; If ten-der thoughts within us burn, To feel a friend is nigh,—

Soli.

Tutti.

Soli.

Staccato.
Tutti.

Soli.

Tutti.

Allegretto.
Soli.

ELLISON. C. M.

V. C. T.

Tutti.

1. Do not I love thee, O my Lord? Be-hold my heart and see: And turn each worthless i-dol out, [Omit] That dares to ri-val thee.
2. Do not I love thee from my soul? Then let me noth-ing love! Dead be my heart to eve-ry joy, Which thou dost not ap-prove.

Soli.

Tutti.

3. Is not thy name melo-di-ous still To mine at-ten-tive ear? Doth not each pulse with pleasure beat [Omit] My Saviour's voice to hear?
4. Hast thou a lamb in all thy flock, I would dis-dain to feed? Hast thou a foe be-fore whose face I fear thy cause to plead?

Soli.

Tutti. (Sing the eighths staccato.)

Soli.

Tutti.

5. Thou know'st I love thee, O my Lord, But yet I long to soar Far from the sphere of mortal joys, [Omit] That I may love thee more.

AUBURN. C. M.

V. C. T.

Moderate time, with tender and pathetic expression.

1. When trouble fills my soul with grief, Oh hide not, Lord, thy face; For I can hope for no re-lief, Un-aid-ed by thy grace. Un-aid-ed by thy grace.
 2. Our Fathers trusting in thy word, Reposed their hope in thee; In thee pro-tec-tion found, O Lord; And life and lib-er-ty. And life and lib-er-ty.
 3. When in thy temple I appear To hear thy sa-cred word; My vows I will per-form, and there Thy ben-e-fits re-cord. Thy ben-e-fits re-cord.
 4. For thou, from men of low es-tate, Wilt not con-veal thy face; But un-to those who hum-bly wait, Wilt give thy promised grace. Wilt give thy promised grace.
 5. To all the world will I declare The greatness of thy name; Assembled saints my voice shall hear, As I thy praise pro-claim. As I thy praise pro-claim.

Soli. - - - - - Tutti.

ELTON. C. M.

(Words by MONTGOMERY.)

V. C. T.

Supplicatory. Gentle and subdued—distinct articulation.

1. Prayer is the bur-den of a sigh, The fall-ing of a tear; The up-ward glancing of an eye, When none but God is near.
 2. Prayer is the Chris-tian's vi-tal breath, The Chris-tian's na-tive air; His watch-word at the gates of death, He en-ters heav'n by prayer.
 3. Prayer is the con-trite sin-ner's voice, Re-turn-ing from his ways; While an-gels in their songs re-joice, And cry, "Be-hold, he prays."

m *org-p* *mp* *m*

SULLIVAN. C. M.* DOUBLE.

Not Original, but
Arranged for this Work.

109

With delicate expression, yet with ardor and cheerfulness.

1. My God, my Fath - er — bliss - ful name! Oh! may I call thee mine? May I, with sweet as - sur - ance claim A por - tion so di - vine?
2. Whate'er thy ho - ly will de - nies, I cheer-ful - ly re - sign; Lord, thou art good, and just, and wise: Oh! bend my will to thine.

Solo.

2. This on - ly can my fears con - trol, And bid my sor - rows fly: What harm can ever reach my soul, Beneath my Father's eye? Beneath my Father's eye?
4. Whate're thy sa - cred will or - dains, Oh! give me strength to bear; And let me know my Fath - er reigns, And trust his tender care. And trust his tender care.

f *mp* *mf* *Rall.*

LUDLOW. C. M.*

In medium time.

4. For you the pub - lic prayer is made; Oh, join the pub - lic prayer! For you the sa - cred tear is shed; Oh, shed your-selves a tear!

5. We pray that you may ear - ly prove The Saviour's quickening grace; Too young you can - not taste his love, Or seek his smi - ing face.

The musical score for 'LUDLOW. C. M.*' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody on a single staff and a piano accompaniment on two staves. The melody consists of two lines of lyrics, each with a corresponding musical line. The piano accompaniment provides a harmonic foundation with chords and moving lines in both the right and left hands.

CONFIDENCE. C. M.

V. C. T.

With serenity.

I know that my Re - deem - er lives, And ev - er prays for me; Sal - va - tion to his saints he gives, And life, and lib - er - ty.

The musical score for 'CONFIDENCE. C. M.' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody on a single staff and a piano accompaniment on two staves. The melody is a single line of lyrics with a corresponding musical line. The piano accompaniment includes dynamic markings such as 'f' (forte) and 'Cres.' (crescendo), indicating changes in volume and intensity throughout the piece.

MULVANIA. C. M.*

111

Cantabile. Rather slow

There is a hope, a blessed hope, More precious and more bright, Than all the varied forms of joy The world esteems delight, The world esteems delight.

HANSON. C. M.

V. C. T.

Medium movement; bold and triumphant. (Staccato.)

1. Lo, what a glo-rious cor - ner stone The build-ers did re - fuse! Yet God hath built his church thereon, In spite of en - vious Jews.
 2. Great God, the work is all di - vine, The won - der of our eyes! This is the day, that proves it thine, This day did Je - sus rise.
 3. Sin - ners re - joice, and saints, be glad; The Saviour's name be blest; Let end - less hon - ors on his head, With joy and glo - ry rest.
 4. In God's own name, he comes to bring Sal - va - tion to our race: Oh let the church ad - dress her King, With ho - ly songs of praise.

MAJESTY. C. M.* DOUBLE.

(Altered and newly arranged for this work.)

BILLINGS.

With grandeur and sublimity. (Maestoso.)

his spirit from on high, And thus ful - fills his word.

Let songs of praise fill the sky! Be-hold th' ascend-ed Lord Sends down his spirit from on high, And thus ful - fills his word.

Sends down his spi - rit from on high, And thus ful - fills his word.

This score a little slower than the above, and very Staccato. Also in exact time with a strong accent.

Mesze Voco. *Cres.* *m* *Cres.*

Come Ho - ly Spi - rit! from a - bove; With thy ce - les - tial fire; Oh come with ho - ly zeal and love Each heart and tongue in - spire.

GORHAM. C. M.

Arranged from FAWCETT. 113



1. Foun - tain of mer - cy, God of love, How rich thy boun - ties are! The roll - ing sea - sons as they move, Pro - claim thy con - stant care.
2. When in the bo - som of the earth The sow - er hid the grain, Thy good - ness marked its se - cret birth, And sent the ear - ly rain.



HARMONY. C. M.

*



1. Lo! what an en - ter - tain - ing sight Those friendly brethren prove, Whose cheer - ful hearts in bands u - nite * Of har - mo - ny... and love!
2. Where streams of bliss from Christ, the spring, Descend to ev - ery soul, And heav - en - ly peace, with balm - y wing, Shades and be - dews... the whole!
3. 'Tis pleas - ant as the morning dew That fall on Zi - on's hill, Where God his mild - est glo - ry shows, And makes his grace... dis - till.



MEDITATION. C. M.

V. C. T.

Calm and gentle. (Cantabile.)

1. I love to steal a - while away From eve - ry cumb'ring care; And spend the hours of setting day In humble, grateful prayer. In hum-ble grateful prayer.
 2. I love in sol-i-tude to shed The pen-i-tential tear; And all his promis-es to plead, When none but God is near. When none but God is near.
 3. I love to think on mercies past, And fu-ture good implore; My cares and sorrows, all to cast On him whom I adore. On him whom I a-dore.

mp *m* *Soll.* *Tutti.* *Rall.*

INFINITY. C. M.

V. C. T.

With reverence and thoughtfulness.

1. Great God! how infi-nite art thou! What worthless worms are we! Let all the race of creatures bow, And pay their praise to thee. And pay their praise to thee:
 2. Thy throne e-ter-nal ages stood, Ere seas or stars were made: Thou art the ever-living God, Were all the nations dead. Were all the na-tions dead.
 3. E-ter-ni-ty with all its years, Stands present in thy view: To thee there's nothing old appears; Great God! there's nothing new. Great God! there's nothing new.

m *Soll.* *Tutti.* *Soll.* *Tutti.*

With Animation.

WOODRUFF. C. M.

H. H. H. 115

1. God of our lives, thy va-rious praise Our voi-ces shall re-sound: Thy hand di-rects our fleet-ing days, And brings the sea-sons round.
2. To thee shall grate-ful songs a-rise, Our Fa-ther and our Friend, Whose con-stant mer-cies from the skies In gen-ial streams de-scend.

Moderato.

BROWNELL. C. M.

Also be careful not to hurry the sixteenth notes in the last strain.

V. C. T.

Ritard.

1. And will the Lord thus cendescend To vis-it sin-ful worms? Thus at the door shall mercy stand, In all her win-ning forms? In all her win-ning forms?

1. To our Redeemer's glorious name A - wake the sa - cred song! O, may his love, im - mor - tal flame, Tune ev - ery heart and tongue.
 2. His love what mortal thought can reach! What mortal tongue dis - play! Im - ag - i - nation's ut - most stretch In wonder dies a - way.
 3. Dear Lord, while we, a - dor - ing, pay Our humble thanks to thee, May ev - ery heart with rap - ture say, "The Saviour died for me."
 4. O, may the sweet, the bliss - ful theme Fill ev - ery heart and tongue, Till strangers love thy charming name, And join the sa - cred song.

PRAISE. C. M.

V. C. T.

1. O for a thousand tongues to sing My dear Re - deem - er's praise, The glories of my God and King, The triumphs of his grace!
 2. My gracious Master and my God, As - sist me to proclaim, To spread thro' all the earth a - broad, The honors of thy name.
 3. Je - sus! the name that calms our fears, That bids our sor - rows cease; 'Tis mu - sic in the sinner's ears; 'Tis life, and health, and peace.

JUNIATA. C. M. (FUGATA.)

V. C. T. 117

In moderate and exact time. Staccato and avoid a drawling manner.

Oh! for a closer walk with God, A calm and heavenly frame— A light to shine upon the road That leads me to the Lamb, That leads, &c.

Soli all parts to *Tutti. f*

Oh! for a closer walk with God, A calm and heavenly frame, A light to shine upon the road . . . That leads, &c. That leads, &c.

Soli all parts to *Tutti. f*

A calm and heav'nly frame— That leads me to the Lamb . . . That leads, &c.

GROVE STREET. C. M.

V. C. T.

With cheerfulness, In medium time.

1. I love to see the Lord be-low; His church dis-plays his grace; But up-per worlds his glo-ry know, And view him face to face.
 2. I love to wor-ship at his feet. Though sin an-noy me there; But saints, ex-alt-ed near his seat, Have no as-saults to fear.
 3. I love to meet him in his court, And taste his heavenly love; But still his vis-its seem too short, Or I too soon re-move.

1. Sweet is the memory of thy grace, My God, my heavenly King: Let age to
2. God reigns on high, but ne'er con-fines His good-ness to the skies; Through all the ear-

MEDITERRANEAN. C.M.

Choral.
1. When, as re - turns this sol - emn day,
2. From mar - ble domes and gild - ed spires,
3. Vain, sin - ful man - cre - a - tion's Lord

Man comes to meet his God,
Shall clouds of in - cense rise,
Thy of - ferings well may spare;

What rites, what hon - ors shall he pay? How spread his
And gems, and gold, and gar - lands deck The cost - ly
But give thy heart - and thou shalt find, Thy God will

name - sac - ri - fice?
hear thy prayer.

V. C. T.

FORD. C. M.

* 119

1. The Sa - viour! O, what end - less charms Dwell in that bliss - ful sound! Its in - fluence ev - ery fear dis - arms, And spreads de - light a - round.

2. Here par - don, life, and joy di - vine, In rich pro - fu - sion flow, For guilt - y reb - els, lost in sin, And doomed to end - less woe.

LLOYD. C. M.

*

Medium Time. (Suitable for Congregational Singing.)

1. Once more, my soul, the ris - ing day Sa - lutes thy wak - ing eyes: Once more, my voice, thy tribute pay To him who rules the skies.

2. Great God, let all my hours be thine, While I en - joy the light; Then shall my sun in smiles de - cline, And bring a peace - ful night.

MANHATTANVILLE. C. M.

V. C. T

With lofty and majestic expression. Andante.

1. Oh ren - der thanks, and bless the Lord, In - voke his sa - cred name; Ac - quaint the na - tions with his deeds, His match-less deeds pro-claim.
 2. Sing to his praise in lof - ty hymns, His won-drous works re-hearse; Make them the theme of your dis - course, And sub - ject of your verse.
 3. Re - joice in his al - migh - ty name, A - lone to be a - dored; And let their hearts o'er-flow with joy, Who hum-bly seek the Lord.

LAMENTATION. C. M.*

Larghetto.

1. With tears of an - guish I la - ment, Be - fore thy feet, my God, My pas-sion, pride, and dis - con - tent, And vile in - grat - i - tude.
 2. Sure there was ne'er a heart so base, So false as mine has been; So faith - less to its prom - is - es, So prone to eve - ry sin.
 3. How long, dear Sa - viour, shall I feel These struggles in my breast? When wilt thou bow my stub - born will, And give my conscience rest?

ALBREE. C. M.

V. C. T.

121

slow and distinct. (Alia Capella.)

1. How help-less guil-ty na-ture lies, Un-con-scious of her load! The heart un-changed can nev-er rise To hap-pi-ness and God.
 2. Can aught be-neath a power di-vine The stub-born will sub-due? 'Tis thine, e-ter-nal Spir-it, thine, To form the heart a-new.

LA GRANGE. C. M.

V. C. T.

Fast.

1. Why should the children of a King Go mourning all their days!..... Great Com-fort-er, de-scend, and bring Some to-kens of thy grace.
 2. Dost thou not dwell in all thy saints, And seal them, heirs of heaven!... When wilt thou ban-ish my complaints, And show my sins for-given?
 3. As-sure my conscience of her part In my Re-deemer's blood,..... And bear thy witness, with my heart, That I am born of God.

GUILFORD. C. M.*

Theme from BEETHOVEN.

Devotional.

1. Lord! when we bend be - fore thy throne, And our con - fes - sions pour, Oh may we feel the sins we own, And hate what we de-plore.
 2. Our con-trite spir - its pity - ing see; True pen - i - tence im - part: And let a heal - ing ray from thee Beam hope on eve - ry heart.

mp *m*

HOLLISTER. C. M. (QUARTETTE.)

V. C. T.

* With tender and pathetic expression.

1. And can mine eyes, with-out a tear, A weep-ing Sa-viour see? Shall I not weep his groans to hear, Who groaned and died for me?
 2. Blest Je - sus! let those tears of thine Sub-due each stub-born foe; Come, fill my heart with love di-vine; And bid my sor - rows flow.

Treble or Alto voice.

* All tunes in this work upon the key of D flat may be transposed to D natural, if the Organ or Piano upon which they are played is not tuned upon a temperament "equal" enough, to render the former any agreeable. But in no case where this difficulty does not forbid, would such a change be recommended.

CHINA. C. M. (OLD.)

SWAN. 123

* Moderato. In full tone, but not noisy. Avoid a lifeless expression.

1. Why do we mourn de - part-ing friends, Or shake at death's a-larms? 'Tis but the voice that Je - sus sends To call them to his arms.
 2. Are we not tend-ing up-ward too, To heaven's de - sired a - bode? Why should we wish the hours more slow, Which keep us from our God?

* This tune has long been a favorite with all lovers of sacred song. It is here given in the key of D flat in preference to D natural which is too high for most choirs to sing it in.

CHINA. C. M.*

Different version; old Tenor given as the Treble.

SWAN.

Majestic, in full tone, but not boisterous.

1. O God, our help in a - ges past; Our hope for years to come; Our shel - ter from the stormy blast, And our e - ter - nal home;
 2. Be - neath the shadow of thy throne, Thy saints have dwelt se - cure; Suf - fi - cient is thine arm a - lone, And our de - fence is sure.
 3. Be - fore the hills in or - der stood, Or earth re - ceived her frame, From ev - er - last - ing thou art God, To end - less years the same.

VICTORY. C. M.

Arranged from READ.

1. A - wake, my soul, to sound his praise; A - wake, my harp, to sing; Join, all my powers, the song to raise, And morning in - cense bring.
 2. A - mong the peo - ple of his care, And thro' the na - tions round, Glad songs of praise will I prepare, And there his name re - sound.
 3. Be thou ex - alt - ed, O my God, A - bove the star - ry frame; Dif - fuse thy heavenly grace abroad, And teach the world thy name.

LUTZEN. C. M.

LUTHER.

Choral. With animated expression.

1. Sing to the Lord, ye dis - tant lands, Ye tribes of eve - ry tongue; His new dis - cov - ered grace demands A new and no - ble song.
 2. Say to the na - tions, Je - sus reigns, God's own al - migh - ty Son; His power the sink - ing world sus - tains, And grace surrounds his throne.

mf *< >* *f*

ARTHUR. C. M.

V. C. T. 125

1. To thee, my Shep-herd and my Lord, A grate-ful song I raise; O, let the fee-blest of thy flock At-tempt to speak thy praise.
 2. But how shall mor-tal tongues ex-press A sub-ject so di-vine!— Do jus-tice to so vast a theme, Or praise a love like thine!
 3. My life, my joy, my hope, I owe To this a-maz-ing love; Ten thou-sand thou-sand com-forts here, And no-bler bliss a-bove.

ST. MARTINS. C. M.

TANSUR.

*Legato. In medium time.

1. E-ter-nal Source of joys di-vine, To thee my soul as-pires; Oh, could I say, 'The Lord is mine,' 'Tis all my soul de-sires.

m *f* *Soll.* *Tutti* *f*

* By singing the small notes in the 2d and 4th strains of the Base, Tenor, and Alto, considerable variety may be given to the above tune.

DELIBER. C. M.

V. C. T.

1. My Shepherd will sup-ply my need; Je-ho-vah is his name; In pas-tures fresh he makes me feed, Be-side the liv-ing stream.
 2. He brings my wan-dering spi-rit back When I for-sake his ways, And leads me, for his mer-cy's sake, In paths of truth and grace.

ROCHESTER. C. M.

(As formerly harmonized.)

Allegretto. Cheerful.

1. God, my sup-port-er, and my hope, My help for-ev-er near, Thine arm of mer-cy held me up, When sink-ing in de-spair,

m *Cres.* *m* *m*

TIFFANY. C. M.

If convenient, change the key of this tune to D flat.

V. C. T.

127

Allegretto. Messa Di Voce.

1. When languor and dis-ease in-vade This trembling house of clay, 'Tis sweet to look be-yond my pain, And long to fly a-way:—
 2. Sweet to look in-ward, and at-tend The whis-pers of his love; Sweet to look up-ward, to the place Where Je-sus pleads a-bove:—
 3. Sweet to look back, and see my name In life's fair book set down; Sweet to look for-ward, and be-hold E-ter-nal joys my own:—

m p > mf Cres. > f > Dim.

HARWINGTON. C. M.

V. C. T.

With Expression and Seriousness.

1. Op-prest with fear, op-prest with grief, To God I breathe my cry; His mer-cy brought di-vine re-lief, And wiped my tear-ful eye.
 2. His mer-cy chased the shades of death, And brought me from the grave; O may his praise em-ploy that breath, Which mer-cy deigns to save.

BROOKFIELD. C. M.*

Partly from BELLINI.

With life and expression, though rather slow.

1. How far be-yond our mor - tal sight The Lord of glo - ry dwells! A vail of in - ter - pos - ing night His ra - diant face con-ceals.
 2. Oh could my long-ing spir - it rise On strong, im - mor - tal wing, And reach thy pal - ace in the skies, My Sa - viour and my King!

Soll.

Tutti.

PEMBERTON SQUARE. C. M.*

Allegretto.

Lord, who a - mong the sons of men May vis - it thine a - bode? He, who has hands from mis-chief clean, Whose heart is right with God.

m

CORINNO. C. M. (RESPONSIVE.)

V. C. T.

129

Spiritoso.

Hark! the glad sound! the Sav - iour comes, The Sav - iour promised long! Let eve - ry heart pre-pare a throne, And

And eve - ry voice a

Let eve - ry heart pre - pare a throne, ... And

eve - ry voice a song,

song, And eve - ry voice a song, Let eve - ry heart pre - pare a throne, And eve - - ry voice a song.

eve - ry voice a song.

[17-S. M.]

PLEASANT VALLEY. C. M.*

Allegretto Risoluto.

1 O'er mountain tops the mount of God In lat - ter days shall rise— A - bove the summits of the hills— And draw the wondering eyes.
 3. The beams which shine from Zion's hill Shall light-en eve-ry land; The King who reigns in Salem's towers Shall all the world command.

The musical score for 'Pleasant Valley' is written in 3/4 time with a key signature of one sharp (F#). It features a single melodic line for the voice and a piano accompaniment consisting of two staves (treble and bass clef). The melody is characterized by a steady eighth-note rhythm. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

NORWICH. C. M.*

Free and easy movement, with plain articulation.

1. My soul, how love-ly is the place To which thy God re - sorts! 'Tis heaven to see his smil-ing face, Tho' in his earthly courts. Tho' in his earthly courts.
 3. With his rich gifts the heavenly Dove descends and fills the place; While Christ reveals his wondrous love, And sheds abroad his grace. And sheds abroad his grace.

The musical score for 'Norwich' is written in 2/4 time with a key signature of one sharp (F#). It features a single melodic line for the voice and a piano accompaniment consisting of two staves (treble and bass clef). The melody is composed of quarter and eighth notes, giving it a simple and accessible feel. The piano accompaniment uses chords and moving lines to support the vocal melody.

ELKLAND. C. M.*

131

Spiritoso.

1. Firm-ly I stand on Zi-on's hill, And view my star-ry crown; No power on earth my hope can shake, Nor hell can thrust me down.

Unisons. Thirds.

STAFFORD. C. M.

H. H. H.

1. My God, the spring of all my joys, The life of my delights, The glo-ry of my bright-est days, And oom-fort of my nights.
2. In dark-est shades, if he ap-pear, My dawn-ing is be-gun; He is my soul's bright morn-ing star, And he my ris-ing sun.

Rit.

In medium time, with thoughtfulness. (Affettuoso.)

1. O thou who driest the mourner's tear, How dark this world would be, If, pierc'd by sins and sor-rows here, We could not fly to thee.
 2. Oh! who could bear life's stor-my doom, Did not thy wing of love Come brightly wafting through the gloom Our peace-branch from above?

2. The friends, who in our sun-shine live, When win-ter comes, are flown; And he who has but tears to give, Must weep those tears a-lone
 4. Then sor-row touch'd by thee, grows bright, With more than rap-ture's ray; As darkness shows us worlds of light We nev-er saw by day.

EMMERSON. C. M.*

133

Joyfully, with spirit and resolution.

1. O all ye lands, re-joice in God, Sing praises to his name; Let all the earth, with one an-cord, His wondrous acts pro-claim;—
 2. And let his faith-ful ser-vants tell How, by re-deem-ing love, Their souls are saved from death and hell, To share the joys a-bove;—

VOLTINO. C. M.*

Cheerful sprightly movement.

1. The Saviour! oh, what endless charms Dwell in that bliss-ful sound! Its influence ev'ry fear dis-arms, And spreads de-light, a-round.
 4. How rich the depths of love di-vine! Of bliss, a bound-less store! Dear Saviour, let me call thee mine— I can-not wish for more!

MIAMI. C. M.

Sing this tune upon E₄ or E₅.

V. C. T.

Moderato. With majesty. (Staccato.)

1. The Lord our God is cloth'd with might, The winds o - bey his will; He speaks, and in his heavenly height The roll - ing sun stands still.
 4. His voice sub - lime is heard a - far, In dis - tant peaks it dies; He yokes the whirlwinds to his car, And sweeps the howl - ing skies.
 5. Ye na - tions bend, in rev' - rence bend; Ye monarchs wait his nod, And bid the cho - ral song as - cend, To cel - e - - brate our God.

f *mp* *ff* *p*

Unisons.

SPRINGFIELD. C. M.

Be careful to keep the time correctly in the second measure of the third strain.

V. C. T.

Medium movement.

1. I wait - ed meek - ly for the Lord, He bow'd to hear my cry; He saw me rest - ing on his word, And brought sal - va - tion nigh.
 3. I'll spread his works of grace a - - broad, The saints with joy shall hear, And sin - ners learn to make my God, Their on - ly hope and fear.

Soli or Semi Chorus. Tutti.

CORONATION. C. M.

O. HOLDEN.

135

Allegretto Staccato. With strong accent upon the first part of the measure.

* Semi-choro. *f.*

Soli.

Chorus. *f.*

Semi-choro. *f.*

Chorus. *f.*

1. All hail, the great Immanuel's name! Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all. Bring forth the royal di - a-dem, And crown him Lord of all.
 5. Let every kindred, every tribe, On this terrestrial ball, To him all majes-ty as-cribe, And crown him Lord of all. To him all ma-jes - ty ascribe, And crown him Lord of all.
 6. Oh! that with yonder sacred throng, We at his feet may fall; And join the everlasting song, And crown him Lord of all. And join the ev - er - lasting song, And crown him Lord of all.

* Semi-choro. *f.*

Soli.

Chorus. *f.*

Semi-choro. *f.*

Chorus. *f.*

Treble and Alto sing the Duett alternate'y, with the Bass and Tenor.

* Semi-choro. *f.*

Soli.

Chorus. *f.*

Semi-choro. *f.*

Chorus. *f.*

* Semi-choro. *f.*

Soli.

Chorus. *f.*

Semi-choro. *f.*

Chorus. *f.*

* In other words than those set, it may be advisable to sing this tune throughout, in Chorus; excepting the Duett in the third line.

OXFORD. C. M.

HALLEMDAAL.

Moderato.

1. I love to see the Lord be - low; His church dis-plays his grace; But up - per worlds his glo - ry know, And view him face to face.

Allegretto Risoluto. In exact time.

Solo.

Oh for a shout of sa - cred joy To God, the sovereign King! Let eve-ry land their tongues employ, And hymns of tri - umph sing,

Let eve-ry land their tongues employ, And hymns of tri - umph sing.

Let eve-ry land their tongues employ, And hymns of tri-umph sing. And hymns of triumph sing. And hymns of tri - umph sing.

Let every land their tongues employ, And hymns of triumph sing. And hymns of tri - umph sing.

Let every land their tongues employ, And hymns of triumph sing.

BELLERMA. C. M.

137

Allegretto, Mezza di voce.

Oh, hap - py is the man, who hears In - struc - tion's warn - ing voice; And who, ce - les - tial wis - dom, makes His ear - ly, on - ly choice.

VILNA. C. M.*

Cantabile.

1. How pre - cious is the book di - vine, By in - spi - ra - tion given! Bright as a lamp, its doc - trines shine, To guide our souls to heaven.
 2. It sweet - ly cheers our droop - ing hearts, In this dark vale of tears; Life, light, and joy it still im - parts, And quells our ris - ing fears.
 3. This lamp, thro' all the te - dious night Of life, shall guide our way; Till we be - hold the clear - er light Of an e - ter - nal day.

[18-S.M.]

138

RELIANCE. C. M.

*

1. Be - yond the glittering, star - ry sky, Which God's right hand sus - tains, There, in the boundless worlds of light, Our great Re-deem - er reigns.
 2. The host of an - gels, strong and fair, In count - less armies shine; At his right hand, with gold - en harps, They of - fer songs di - vine.

The musical score for 'Reliance' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#) and the time signature is 2/4. The melody is simple and hymn-like, with the piano accompaniment providing a steady harmonic support.

HOLLIS. C. M.

V. C. T.

1. Fa - ther of mercies, in thy word What endless glo - ry shines! For - ev - er be thy name a - dored, For these ce - les - tial lines.
 2. 'Tis here the tree of knowledge grows, And yields a free re - past; Here purer sweets than nature knows In - vite the long - ing taste.

The musical score for 'Hollis' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#) and the time signature is 3/4. The melody is more complex than 'Reliance', with some triplets and a more active piano accompaniment.

BERMUDA. C. M.

V. C. T.

139

Slow and subdued. Cantabile.

1. Oh, that I knew the se-cret place Where I might find my God! I'd spread my wants be-fore his face, And pour my woes a-broad.
 2. I'd tell him how my sins a-rise, What sor-rows I sus-tain; How grace de-cays, and com-fort dies, And leaves my heart in pain.
 3. He knows what ar-gu-ments I'd take To wres-tle with my God—I'd plead for his own mer-cy's sake—I'd plead my Sa-viour's blood.

m *Cres.* *mf*

SUEZ. C. M.

1. How sweet, up-on this sa-cred day, The best of all the seven, To cast our earth-ly thoughts a-way, And think of God and heaven!
 2. How sweet to be al-lowed to pray Our sins may be for-given! With fil-ial con-fi-dence to say, "Fa-ther, who art in heaven!"
 3. How sweet the words of peace to hear From him to whom 'tis given, To wake the pen-i-ten-tial tear, And lead the way to heaven!

*

140

EXHORTATION. C. M.

Continental Gem. Harmony unaltered.

Melody as formerly sung by Tenor.

Lord, in the morning thou shalt hear My voice as-cend-ing high, To thee will I direct my prayer, To thee lift up mine eye, To thee will I di-

To thee will I di-rect my prayer, To thee lift up mine eye

Lord, in the morning thou shalt hear My voice as-cend-ing high, To thee will I direct my prayer, To thee lift up mine eye.....

To thee will I direct my prayer, To thee lift up mine eye,..... To thee will I, &c.

WILBER. C. M.

V. C. T.

rect my prayer, To thee lift up mine eye.

eye,..... To thee lift up mine eye.

To thee lift up mine eye.

1. Spi-rit of peace, celestial Dove, How ex-cel-lent thy praise! No richer gift than Christian love Thy gracious power displays
2. Sweet as the dew on herb and flower, That si-lent-ly dis-tilla, As evening's soft and balmy hour, On Zi-on's fruitful hills.
3. So, with mild influence from above, Shall promised grace descend, Till u-ni-versal peace and love O'er all the earth extend.

SHELDON. C. M.

H. H. H. 141

1. Au - thor of good, to thee we turn: Thine ev - er wake - ful eye A - lone can all our wants dis - cern, Thy hand a - lone sup - ply.
 2. O, let thy love with - in us dwell, Thy fear our foot - steps guide; That love shall vain - er loves ex - pel, That fear all fears be - side.

Retard.

WOODBIDGE. C. M.

V. C. T.

Moderato. Distinct, with expression.

1. Oh may my heart, by grace re - newed, Be my Re - deemi - er's throne; And be my stub - born will sub - dued, His right - ful claim to own.
 3. Pre - serve me safe from eve - ry sin, Through my re - main - ing days; And let each vir - tue in me shine, To my Re - deemer's praise.
 4. Let live - ly hope my soul in - spire; Let warm af - fec - tions rise; And may I wait with strong de - sire, To mount a - bove the skies.

Soll or Chorus *Tutti. m* *Cres.*

GENEVA. C. M.

JOHN COLLE, Baltimore.

In medium time, with cheerful expression.

When all thy mercies, O my God, Transported with the view I'm lost In wonder, love, and praise.

When all thy mer - cies, O my God My ris-ing soul sur-veys, Trans-ported with the view I'm lost In wonder, love, and praise.

When all thy mercies, O my God, In won - der, love, and praise.

When all thy mercies, O my God, Transported with the view, I'm lost

SUMNER. C. M.

V. C. T.

Flowing Style, counting three beats to a measure. Moderato.

1. Oh how I love thy ho - ly law! 'Tis dai-ly my de - light: And thence my meditations draw Di - vine ad - vice by night. Di-vine ad-vice by night.

2. My waking eyes prevent the day, To med-i-tate thy word: My soul with longing melts away, To hear thy gos-pel, Lord. To hear thy gos-pel, Lord.

WALTER. C. M.*

143

Allegretto.

1. Oh how I love thy ho - ly law! 'Tis dai - ly my de - light: And thence my med - i - ta - tions draw Di - vine ad - vice by night.
2. My wak - ing eyes pre - vent the day, To med - i - tate thy word: My soul with long - ing melts a - way, To hear thy gos - pel, Lord.

CRAWFORD. C. M.

LOWELL MASON.
From the "Choir," by permission.

Allegretto. Messa di voce.

1. There is a house not made with hands, E - ter - nal, and on high; And here my spi - rit wait - ing stands 'Till God shall bid it fly. 'Till God shall bid it fly.
2. 'Tis he, by his almighty grace, That forms thee fit for heaven; And, as an ear - nest of the place, Has his own spi - rit given. Has his own spi - rit given.
3. We walk by faith of joys to come; Faith lives up - on his word; But while the body is our home, We're ab - sent from the Lord. We're ab - sent from the Lord.

m (Sing throughout in the swell tone.) *cres.* - - - *m* *<* *<* *<* *Soli.* - - - *>* *>* *>* *Tutti.*

Allegretto. With expression, and not too loud.

1. Thou love - ly source of true delight, Whom I un - seen a - dore; Un - veil thy beau - ties to my sight, That I may love thee more.
 5. Je - sus, my Lord—my life—my light, Oh! come with bliss - ful ray; Break through the gloomy shades of night, And chase my fears a - way.
 6. Then shall my soul with rapture trace The won - ders of thy love: Then shall I see thy glorious face In end - less joy a - bove.

Solo, *Tutti m.*

HAVEN. C. M.

Words and Music by THOS. HASTINGS,
 from the "Manhattan Coll." by permission.

Medium movement, Calm and expressive.

1. Earth's stormy night will soon be o'er: The rag - ing winds shall cease, The Christian's bark will reach the shore Of heaven's eternal peace, Of heaven's e - ter - nal peace.
 2. E'en now the dis - tant rays ap - pear, To chase the gloom of night; The Sun of Righteousness is near, And terrors take their flight, And terrors take their flight.

m *m* *mf*

BARNARD. C. M.

Written expressly for the words set.

V. C. T. 145

SOLI.

With emotion and deep solemnity, but not too slow.

Tutti.

1. Behold what pity touched the heart Of God's eternal Son ; Descending from the heavenly court, He left his Father's throne, Descending from his heavenly court, He left his Father's throne.
2. His living power, and dying love, Redeemed unhappy man, And raised the ruins of our race To life and God again. And raised the ruins of our race To life and God a-gain.

Soli.

Tutti.

m (Pialement di voce.)

m

mf < Len. >

Soli.

Tutti.

* Sing the 3d stanza of this Hymn (143, Church Psalmody,) either to Lutzen, Dundee, or any other tune of like character.

TORRINGFORD. C. M.

V. C. T.

Medium movement. Chantant Style.

1. A-gain our earthly cares we leave, And to thy courts re - pair ; A - gain with joy-ful feet we come, To meet our Sa-viour here.
2. Within these walls let ho - ly peace, And love, and concord, dwell ; Here give the troubled conscience ease, The wounded spir - it heal.
5. Show us some to-ken of thy love, Our fainting hope to raise ; And pour thy blessing from a - bove, That we may ren-der praise.

m

Choral

Chantant.

[10-8. M.]

Medium movement.

1. If, through un - ruf - fled seas, Toward heaven we calm - ly sail, With grate - ful hearts, O God, to thee, We'll own the fostering gale.
 2. But should the surg - es rise, And rest de - lay to come, Blest be the sor - row - kind the storm, Which drives us near - er home.
 3. Soon shall our doubts and fears All yield to thy con - trol: Thy ten - der mer - cies shall il - lume The mid - night of the soul.
 4. Teach us, in eve - ry state, To make thy will our own; And when the joys of sense de - part To live by faith a - lone.

Soli. *Tutti.*

KINNICUT. S. M.

H. H. H.

1. My soul, re - peat his praise, Whose mer - cies are so great, Whose an - ger is so slow to rise, So rea - dy to a - bate.
 2. His power sub - dues our sins, And his for - giv - ing love, Far as the east is from the west, Doth all our guilt re - move.
 3. High as the heavens are raised A - bove the ground we tread, So far the rich - es of his grace Our high - est thoughts ex - ceed.

UMAGO. S. M.

147

Tempo di chorale. (Alla cappella.)

1. Sing prais-es to our God, And bless his sa - cred name; His great sal - va - tion, all a - broad, From day to day pro - claim.
 2. Midst hea-then na - tions place The glo - ries of his throne; And let the won - ders of his grace Thro' all the earth be known.

SHOLES. S. M.

*

1. The Spi - rit, in our hearts, Is whispering, "Sin - ner, come;" The bride, the church of Christ, proclaims To all his chil - dren, "Come!"
 2. Let him that hear-eth say To all a - bout him, "Come;" Let him that thirsts for right - eous - ness To Christ, the foun - tain, come.

Semplice. Diveto. Sempre Sotto Voce.

1. Our heaven-ly Fa-ther, hear The pray'r we of-fer now; Thy name be hal-low'd far and near, To thee all na-tions bow.
 2. Thy king-dom come—thy will On earth be done in love; As saints and ser-aph-im ful-fill Thy per-fect law a-bove.
 3. Our dai-ly bread sup-ply, While by thy word we live; The guilt of our in-i-qui-ty For-give—as we for-give.
 6. Thus hum-bly taught to pray. By thy be--lov-ed Son, Thro' him we come to thee and say, "All for his sake be done."

LEYDEN. S. M.*

Arranged from a chant by R. BELLAMY.

Allegretto.

1. How charm-ing is the place Where my Re-deem-er God Un-veils the glo-ries of his face, And sheds his love a-broad.
 2. Here, on the mer-cy seat, With ra-diant glo-ry crowned, Our joy-ful eyes be-hold him sit, And smile on all a-round.

VERONA. S. M.

V. C. T.

149

Larghetto.

1. Blest Com - fort - er di - vine! Let rays of heaven - ly love A - mid our gloom and dark - ness shine, And guide our souls a - bove.
 2. Draw, with thy still small voice, Us from each sin - ful way; And bid each mourn - ing saint re - joice, Though earth - ly joys de - cay.

PARIA. S. M.

V. C. T.

Moderato. Sing the ♩ quite slow.

A charge to keep I have, A God to glo - ri - fy; A nev - er dy - ing soul to save, And fit it for the sky.
 Help me to watch and pray, And on thy - self re - ly; Assured if I my trust be - tray, I shall for - ev - er die.

LEWISTON. S. M.

1. O, blessed souls are they Whose sins are cov - ered o'er; Di - vine - ly blest, to whom the Lord Imputes their guilt no more, Imputes their guilt no more.
 2. They mourn their follies past, And keep their hearts with care; Their lips and lives, without de - ceit, Shall prove their faith sin - cere, Shall prove their faith sin - cere.

BULLOCK. S. M.

H. M. H.

1. To God the on - ly wise, Our Saviour and our King, Let all the saints below the skies Their hum - ble praises bring. Let all the saints be - low the skies Their humble praises
 2. 'Tis his almighty love, His counsel, and his care, Preserves us safe from sin and death, And ev - ery hurt - ful snare, Pre - serves us safe from sin and death, And every hurtful

WAAL. S. M.

V. C. T.

151

Medium time, plain articulation.

4. My gra - cious God, how plain Are thy di - rec - tions given! Oh, may I nev - er read in vain, But find the path to heaven.
3. How per - fect is thy word! And all thy judg - ments just! For - ev - er sure thy prom - ise, Lord, And we se - cure - ly trust.

LISBON. S. M.

D. READ, New Haven, Conn.

Allegretto. Chantant style.

1. Wel - come, sweet day of rest, That saw the Lord a - rise; Wel - come to this re - viv - ing breast, And these re - joic - ing eyes!
2. Je - sus him - self comes near, And feasts his saints to - day; Here we may sit, and see him here, And love, and praise, and pray.
3. One day, a - mid the place Where God my Sa - vour's been, Is sweet - er than ten thou - sand days Of pleas - ure and of sin.
4. My will - ing soul would stay In such a frame as this, Till called to rise, and soar a - way, To ev - er - last - ing bliss.

mf *Solo* *Tutti. f*

BURLINGTON. S. M.

V. C. T.

Choral. Slow, with reverence and thoughtfulness.

1. And will the God of grace Per-pet-ual si-lence keep? The God of jus-tice hold his peace, And let his vengeance sleep?

(The Treble should be sung the softest, the melody being in the other parts.)

WATCHMAN. S. M.

LEACH.

With life and spirit.

1. Let songs of end-less praise From eve-ry na-tion rise; Let all the lands their trib-ute raise, To God, who rules the skies.
2. His mer-cy and his love Are boundless as his name; And all e-ter-ni-ty shall prove His truth remains the same.

Unisons.

BUTLER. S. M.

153

In medium time.

1. Blest Com - fort - er di - vine! Let rays of heavenly love A - mid our gloom and darkness shine, And guide our souls a - bove.

PLATEA. S. M.*

Moderato. Sing the staccato.

1. Oh, cease, my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home.
 2. Be - hold the ark of God! Be - hold the o - pen door; Oh, haste to gain that dear a-bode, And rove, my soul, no more.
 3. There, safe thou shalt a - bide, There, sweet shall be thy rest, And eve-ry long-ing sat - is - fied, With full sal - va - tion blest.

[20 - S. M.]

HORTON. S. M.*

Theme from SHOEL.

In medium time, with cheerful expression.

1. My Sa-viour, and my King, Thy beau-ties are di-vine; Thy lips with blessings o-ver-flow, And eve-ry grace is thine.

CAIRO. S. M.*

Slow. Lamentable.

1. My for-mer hopes are fled, My ter-ror now be-gins; I feel, a-las! that I am dead In tres-pass-es and sins.
 2. Ah, with-er shall I fly! I hear the thun-der roar; The law proclaims de-struc-tion nigh, And vengeance at the door.
 3. When I re-view my ways, I dread im-pend-ing doom; But sure a friend-ly whisper says, "Flee from the wrath to come."

PYNE. S. M.

v. c. t. 155

1. O, cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home, Has not for thee a home.
 2. Be-hold the ark of God; Behold the o-pen door; O, haste to gain that dear a-bode, And rove, my soul, no more, And rove, my soul, no more.
 3. There safe thou shalt abide, There sweet shall be thy rest, And every longing sat-is-fied, With full salva-tion blest, With full sal-va-tion blest.

SCOTIA. S. M.

*

1. Sweet is the work, O Lord, Thy glo-rious name to sing, To praise and pray, to hear thy word, And grate-ful offer-ings bring;—
 2. Sweet, at the dawning light, Thy bound-less love to tell, And, when ap-proach the shades of night, Still on the theme to dwell.

TURIN. S. M.

V. C. T.

With deep solemnity, subdued tone, and in medium time.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from eve - ry eye
 2. The Son of God in tears, The wondering an - gels see! Be thou as - ton - ished, O my soul! He shed those tears for thee.
 3. He wept—that we might weep, Each sin de - mands a tear;—In heaven a - lone no sin is found, And there's no weep - ing there.

mp

GREECE. S M.*

WARREN TAYLOR.

Con Solemnite. (Quite slow.)

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry? Let floods of pen - i - ten - tial grief Burst forth from eve - ry eye.
 2. The Son of God in tears, The won - dering an - gels see! Be thou as - ton - ished, O my soul! He shed those tears for thee.
 3. He wept—that we might weep, Each sin de - mands a tear;—In heaven a - lone no sin is found, And there's no weep - ing there.

ANDROS. S. M.*

157 •

Moderate. Sing the ♩ staccato.

1. The Lord my shepherd is; I shall be well sup-plied; Since he is mine, and I am his, What can I want be-side? What can I want be-side?
 2. He leads me to the place, Where heavenly pasture grows; Where living waters gent-ly pass, And full sal - va - tion flows. And full sal - va - tion flows.

CHENEY. S. M.

V. C. T.

1. Wel - come, sweet day of rest, That saw the Lord a - rise; Wel - come to this re - viv - ing breast And these re - joic - ing eyes.
 2. The King him - self comes near, And feasts his saints to - day; Here we may sit, and see him here, And love, and praise, and pray.

CALMAR. S. M.

Altered from a Gregorian Chant.

With sincerity of manner, in medium time.

4. My gracious God, how plain Are thy di-rec-tions given! Oh! may I nev-er read in vain, But find the path to heaven.
 3. How per-fect is thy word! And all thy judgments just! For-ev-er sure thy promise, Lord, And we se-care-ly trust.

The musical score for 'CALMAR. S. M.' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody on a single staff and a piano accompaniment on three staves (treble and bass clefs). The lyrics are provided below the vocal staff.

GLIDDEN. S. M.

V. C. T.

Melody in the Bass.

1. Hail to the Sab-bath day!— The day di-vine-ly given, When men to God their hom-age pay, And earth draws near to heaven;
 2. Lord, in this sa-cred hour, With-in thy courts we bend, And bless thy love, and own thy power, Our Fa-ther and our Friend.

The musical score for 'GLIDDEN. S. M.' is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody on a single staff and a piano accompaniment on three staves (treble and bass clefs). The lyrics are provided below the vocal staff.

ATTICA. S. M.*

English Theme.
R. WOODWARD.

159

Moderate, Un poco Staccato.

1. The Spir-it, in our hearts, Is whispering, 'sin-ner, come;' The bride, the church of Christ pro-claims To all his children, 'come!'
4. Lo! Je-sus, who in-vites, Declares, 'I quickly come;' Lord, e-ven so! we wait thy hour; O blest Re-deem-er, come!

PLAINFIELD. S. M.

V. C. T.
Len.

With expression. Cheerful, but not boisterous.

1. 'Tis God the Spir-it leads In paths be-fore un-known; The work to be performed is ours, The strength is all his own.
2. Sup-ported by his grace, We still pur-sue our way; And hope at last to reach the prize, Se-cure in end-less day.
3. 'Tis he that works to will, 'Tis he that works to do; His is the power by which we act, His be the glo-ry too.

m *mf* *Cres.* *f* *Len.*

CORINTH. S. M. DOUBLE.*

Theme not Original, but arranged
expressly for this Work.

Moderate, Con Espressivo.

Oh, cease, my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home;

On rest-less wing to roam,

Be - hold the ark of God! Be - hold the o - pen door; Oh, haste to gain that dear a - bode, And rove, my soul, no more.

Soli. Tutti, f

Unison.

HELEN. S. M.

FRANK SLYE.

161

1. O, cease, my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home.
2. Be-hold the ark of God; Be-hold the o-pen door; O, haste to gain that dear a-'bode, And, rove, my soul, no more.

PADDINGTON. S. M.

2d ending.

Choral. Majestic.

1. Sing praises to our God, And bless his sa-cred name: His great sal-va-tion, all abroad, From day to day proclaim, ' From day to day proclaim.
2. Midst heathen na-tions place The glo-ries of his throne; And let the wonders of his grace Thro' all the earth be known, Thro' all the earth, &c.

[21—S. M.]

FLORINA. S. M. DOUBLE.*

Firstly written and arranged,
Arranged expressly for this work.

Moderato. Sing every *f* in the piece *staccato*.

1. We lift our hearts to thee, Thou Day-star from on high; The sun it-self is but thy shade, Yet cheers both earth and sky.
 8. How beauteous na-ture now!— How dark and sad be-fore!— With joy we view the pleas-ing change, And na-ture's God a-dore.

2. Oh let thy ris-ing beams Dis-pel the shades of night; And let the glo-ries of thy love, Come like the morn-ing light.
 4. May we this life im-prove, To mourn for er-rors past; And live this short re-volv-ing day As if it were our last.

Solo. ————— Tutti.

DAWN. S. M.

V. C. T.

163

Gentle and gliding. *Messa di voce.*

1. How sweet the melt-ing lay, Which breaks up-on the ear, When at the hour of ris-ing day, Christians u-nite in prayer.
 2. The breez-es waft their cries Up to Je-ho-vah's throne; He list-ens to their hum-ble sighs, And sends his bless-ings down.
 3. So Je-sus rose to pray Be-fore the dawn of light; Once on the chill-ing mount did stay, And wres-tle all the night.

CELICIA. S. M.*

English Theme.
WM. TURNER.

In medium time. *Semplice.*

1. O God, to earth in-cline, With mercies from a-bove; And let thy presence round us shine, With beams of heavenly love.
 2. Thre' all the earth be-low, Thy ways of grace proclaim Till dis-tant nations hear and know The Saviour's blessed name.

* If the small notes are sung by the Treble and Alto, omit the large  before them.

ASSYRIA. S. M.*

With plainness and simplicity of style.

With hum-ble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee, the liv-ing way

The musical score for 'ASSYRIA. S. M.*' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody line and a piano accompaniment consisting of two staves (treble and bass clef). The melody is simple and plaintive, with lyrics written below the notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

CALLIAS. S. M.

V. C. T.

With plaintive expression. Quite Slow.

1. Can sinners hope for heaven, Who love this world so well? Or dream of future hap-pi-ness, While on the road to hell, While on the road to hell?
2. Can sin's deceit-ful way Conduct to Zi-on's hill? Or those expect with God to reign Who dis-regard his will? Who disregard his will?

The musical score for 'CALLIAS. S. M.' is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody line and a piano accompaniment consisting of two staves (treble and bass clef). The tempo is marked 'Quite Slow' and the expression is 'With plaintive expression'. The lyrics are written below the melody, with two verses provided. The piano accompaniment is simple and supports the vocal line.

LYCON. S. M.

165

Tempo di chorale.

1. My Mak - er and my King! To thee my all I owe, Thy sovereign boun - ty is the spring, Whence all my blessings flow.
 2. Oh let thy grace in - spire My soul with strength di - vine; Let all my powers to thee as - pire, And all my days be thine.

MARMION. S. M.

*

1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac - cord, And thus sur - round the throne.
 2. The sor - rows of the mind Be ban - ished from the place; Re - li - gion nev - er was de - signed To make our plea - sures less.

ELYSIUM. S. M.*

Choral style. Allegretto.

1. How charm-ing is the place Where my Re-deem-er God Un-vails the glo-ries of his face, And sheds his love a-broad!
 2. Here, on the mer-cy seat, With ra-diant glo-ry crowned, Our joy-ful eyes be-hold him sit, And smile on all a-round.

NORTHAM. S. M.

V. C. T.

Soft and gentle.

1. How charm-ing is the place Where my Re-deem-er God Un-vails the glo-ries of his face, And sheds his love a-broad!
 2. Here, on the mer-cy seat, With ra-diant glo-ry crowned, Our joy-ful eyes be-hold him sit, And smile on all a-round.
 4. Give me, O Lord, a place With-in thy blest a-bode; A-mong the chil-dren of thy grace, The ser-vants of my God.

ZION S. M.

167

In Choral style.

How hon-ored is the place, Where we a-dor-ing stand, Zi-on, the glo-ry of the earth, And beau-ty of the land!

BOWDOIN STREET. S. M.

V. C. T.

Choral.

1. Sure there's a dread-ful God Though men re-nounce his fear; His jus-tice, hid be-hind the cloud, Shall one great day appear.
 2. His truth transcends the sky, In heaven his mer-cies dwell; Deep as the sea his judgments lie, His an-ger burns to hell.
 3. How ex-cel-lent his love, Whence all our safe-ty springs! Oh nev-er let my soul remove From un-derneath his wings.

mp *m* *mf* *f*

MIDDLETOWN. S. M.

With earnest emotion, keeping exact time, and not too slow.

{ Notice the dynamic directions given to }
{ the first and second strains of this tune. }

V. C. T.

1. Oh for the death of those Who slumber in the Lord! Oh be like theirs my last re- pose, Like theirs my last re- ward.
2. Their bod- ies, in the ground In si- lent hope may lie, Till the last trampet's joy- ful sound Shall call them to the sky.

m (Tener and Alto loudest.) *f* (Treble and Alto the loudest.) (Parts equal.) *f* Retard slightly.

PERSIA. S. M.

With earnestness and cheerfulness.

V. C. T.

With earnestness and fervour.

1. O God to earth in - cline, With mer - cies from a - bove; And let thy pre - sence round us shine, With beams of heavenly love. With beams of heavenly love.
2. Thro' all the earth be - low, Thy ways of grace pro - claim, Till dis - tant na - tions hear and know The Sa - viour's blessed name. The Sa - viour's bless - ed name.

Soli - - - - - Tutti.

MERLIN. S. M.

V. C. T.

10

Rather slow. In chantant style.

1. How charm-ing is the place Where my Re-deem-er God Un - veils the glo - ries of his face, And sheds his love a - broad.
 2. Here, on the mer - cy seat, With ra - diant glo - ry crowned, Our joy - ful eyes be - hold him sit, And smile on all a - round.
 3. To him their prayers and cries Eash con - trite soul pre - sents; And while he hears their hum - ble sighs, He grants them all their wants.

LYDIA. S. M.*

English Theme. J. BATTISHELL.

Medium movement.

1. Come, Ho - ly Spi - rit, come! Let thy bright beams a - rise: Dis - pel the sor - row from our minds, The dark - ness from our eyes.
 3. Re - vive our droop - ing faith, Our doubts and fears re - move; And kin - die in our breasts the flame Of nev - er - dy - ing love.

ST. THOMAS. S. M.

A. WILLIAMS.

Cheerful.

My Sa-viour, and my King, Thy beau-ties are di-vine; Thy lips with blessings o-ver-flow, And eve-ry grace is thine.

SIMESBURY. S. M.

V. C. T.

Choral style, not too slow.

1. Thy name, al-migh-ty Lord, Shall sound thro' distant lands; Great is thy grace—and sure thy word; Thy truth for-ev-er stands, Thy truth for-ev-er stands.
 2. Far be thine honor spread, And long thy praise en-dure, Till morning-light, and evening shade Shall be exchanged no more, Shall be exchanged no more.

SPARTA. S. M *

171

With serenity, yet cheerful.

1. While my Re-deem-er's near, My shepherd, and my guide, I bid farewell to eve-ry fear; My wants are all sup-plied.
 2. To ev-er fragrant meads, Where rich a-bundance grows, His gra-cious hand in-dul-gent leads, And guards my sweet re- pose.
 3. Dear Shep-herd, if I stray, My wandering feet re-store; And guard me with thy watch-ful eye, And let me rove no more.

Cres. - - - m

RACINE. S. M.

V. C. T.

Moderate. Staccato first two strains.

1. If through un-ruf-pled seas, Toward heaven we calm-ly sail, With grate-ful hearts, O God, to thee, We'll own the fostering gale.
 2. But should the sur-ges rise, And rest de-lay to come, Blest be the sor-row-kind the storm, Which drives us near-er home.
 3. Soon shall our doubts and fears All yield to thy con-trol: Thy ten-der mer-cies shall il-lumine The mid-night of the soul.
 4. Teach us, in eve-ry state, To make thy will our own; And when the joys of sense de-part To live by faith a-lone.

m

Allegretto.

Let songs of end-less praise From eve-ry na-tion rise; Let all the lands their trib-ute raise, To God, who rules the skies.

NEW BRITAIN. S. M.

V. C. T.

Allegretto. Bold and animated.

1. A-wake, and sing the song Of Moses and the Lamb! Wake every heart, and every tongue, To praise the Saviour's name! To praise the Saviour's name!
 2. Sing of his dying love— Sing of his ris-ing power— Sing how he in-ter-cedes a-bove, For us, whose sins he bore, For us, whose sins he bore
 3. Sing, till we feel our heart Ascending with our tongue; Sing, till the love of sin de-part, And grace inspire our song, And grace inspire our song.
 4. Sing on your heavenly way, Ye ransomed sinners, sing; Sing on, rejoicing eve-ry day, In Chr t, th' eternal King, In Christ, th' eternal King.
 5. Soon shall we hear him say, "Ye blessed children, come!" Soon will he call us hence a-way, To our e-ter-nal home, To our e-ter-nal home.
 6. There shall our raptured tongue His endless praise proclaim; And sweeter voices tune the song Of Moses and the Lamb! Of Moses and the Lamb!

ARGOS. S. M.

ENGLISH TUNE.

173

Allegretto.

1. O Lord, our heaven-ly King, Thy name is all di-vine; Thy glo-ries round the earth are spread, And o'er the heavens they shine.
 2. When to thy works on high I raise my wondering eyes, And see the moon, complete in light, A-dorn the dark-some skies;—
 3. When I sur-vey the stars, And all their shin-ing forms, Lord, what is man—that worth-less thing, A-kin to dust and worms?

JANESVILLE S. M.

*

1. Ye trem-bling cap-tives, hear; The gos-pel trum-pet sounds: No mu-sic more can charm the ear, Or heal your heart-felt wounds.
 2. 'Tis not the trump of war, Nor Si-nai's aw-ful roar: Sal-va-tion's news it spreads a-far, And ven-geance is no more.

Choral.

1. Ex - alt the Lord our God, And wor - ship at his feet; His na - ture is all ho - li - ness, And mer - cy is his seat.
4. Ex - alt the Lord our God, Whose grace is still the same; Still he's a God of ho - li - ness, And jeal - ous for his name.

LUXTON. S. M.

v. d. r.

Grace, 'tis a charming sound, Harmonious to the ear, And all the earth shall hear, And all the earth shall hear.
Heav'n with the echo shall resound,
Grace, 'tis a charming sound,..... Harmonious to the ear,..... Heav'n with the echo shall resound, And all the earth shall hear.
Grace, 'tis a charming sound, Harmonious to the ear,

THESSALY. S. M.*

From an English Chant.

175

Moderato.

1. Je - ho - vah, God most high! Thou art the God I own: O let my sup - pli - ca - ting cry Be heard be - fore thy throne.

CYPRUS. S. M.

V. C. T.

Delos. With fervor, and impassioned utterance.

1. The Lord my shep - herd is; I shall be well sup - plied; Since he is mine, and I am his, What can I want be - side?
 2. He leads me to the place, Where heavenly pas - ture grows; Where liv - ing wa - ters gent ly pass, And full sal - va - tion flows.

Soll. Tatt. R.

With earnest and impassioned utterance. Not belated.

1. The Lord my shep - herd is; I. shall be well sup - plied, Since he is mine, What can I want be - side.

Soli. all parts,

and I am his,

Since he is mine, and I am his, What can I want be - side.

Tutti.

Len.

- 2 He leads me to the place,
Where heavenly pasture grows;
Where living waters gently pass,
And full salvation flows.
- 3 If e'er I go astray,
He doth my soul reclaim;
And guides me in his own right way,
For his most holy name.
- 4 While he affords his aid,
I cannot yield to fear;
Tho' I should walk thro' death's dark shade,
My shepherd's with me there.
- 5 Amid surrounding foes
Thou dost my table spread;
My cup with blessings overflows,
And joy exalts my head.
- 6 The bounties of thy love
Shall crown my future days;
Nor from thy house will I remove,
Nor cease to speak thy praise.

ATHOS. S. M.

V. C. T. 177

Choral. With solemnity.

I saw, be - yond the tomb, The aw - ful Judge ap - pear, Prepared to scan with strict ac - count, My blessings wasted here.

VALLANT. S. M. (QUARTETTE.)

V. C. T.

Supplicatory. Tender and pathetic.
Tener.

1. Have mer - cy, Lord, on me, As thou wert ev - er kind; Let me, oppressed with loads of guilt, Thy wont - ed par - don find.
4. With - draw not thou thy help, Nor cast me from thy sight, Nor let thy Ho - ly Spir - it take its ev - er - last - ing flight.
5. The joy thy fa - vor gives, Let me a - gain ob - tain; And thy free Spir - it's firm sup - port My faint - ing soul sus - tain.

Choral. With majesty.

ST. HELEN'S. L. P. M, or L. M. 6 lines. (NEW ARRANGEMENT.) JENNINGS.

1. Let all the earth their voi - ces raise, To sing a psalm of lof - ty praise, To sing and bless Je - ho - vah's name; His glo - ry let the hea - then know,

mf *m* *Cres.* *mf*

EBRO. L. P. M, or L. M. 6 lines. V. C. T.

With solemnity. (Doloreoso.)

His won - ders to the na - tions show, And all his sa - ving works proclaim.

m *Cres.* *f*

1. Think, might - y God, on fee - ble man, How few his hours, how short his span!

mp

Short from the cra - dle to the grave; Who can se - cure his vi - tal breath, A - gainst the bold demands of death, With skill to fly—or power to save

f *p* *mf* *f*

ARREGON. L. P. M, or L. M, 6 lines.

V. C. T. 179

Cheerful. Chantant style, and sing the *eighths* staccato.

1. I love the vol-ume of thy word; What light and joy those leaves afford To souls be-night-ed and distressed! Thy precepts guide my doubtful way,

m *Cres.* *m* *Cres.*

PROVIDENCE. L. P. M, or L. M, 6 lines.

Moderate.

Soli.

V. C. T.

Thy fear for-bids my feet to stray, Thy promise leads my heart to rest.

m *mf*

1. The Lord my pas-ture shall prepare, And feed me with a shepherd's care;

Soli. *m* *Soli.*

Tutti.

Len.

His presence shall my wants sup-ply, And guard me with a watchful eye: My noon-day walks he shall attend, And all my mid-night hours de-fend.

Tutti. *Tutti.* *Cres.*

I love the volume of thy word; What light and joy those leaves afford To souls benighted and distressed! Thy precepts guide my doubtful way; Thy fear for-bids my

CREATION. L. P. M. Or L. M. 6 lines.

HAYDN.

Slightly Faster than Medium.

feet to stray; Thy promise leads my heart to rest.

With grateful hearts, with joy-ful tongues, To God we raise u-ni-ted songs; His

power and mer-cy we pro-claim: Thro' ev-ery age, O may we own Je-ho-vah here has fixed his throne, And triumph in his mighty name.

Allegretto, Vigoroso.

CARLTON. C. P. M.

V. C. T. 181

m *f*

1. Oh, could I speak the match-less worth, Oh, could I sound the glo-ries forth, Which in my Sa-viour shine! I'd soar, and touch the heavenly strings,

m *f* *Cres.* *m* *f*

Rt.

And vie with Ga-briel, while he sings In notes al-most di-vine. In notes al-most di-vine.

Rt.

Soli. *Tutti.* *Rt.*

Rt.

- 2 I'd sing the precious blood he spilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all-perfect, heavenly dress
My soul shall ever shine.
- 3 I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne:
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.
- 4 Well—the delightful day will come,
When my dear Lord will bring me home,
And I shall see his face:
Then, with my Sa-viour, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace.

With earnest expression. Allegretto.

Semi Chorus. *Tutti. f* I'd soar and touch the

Oh, could I speak the matchless worth, Oh, could I sound the glo-ries forth, Which in my Sa-viour shine! I'd soar and touch the heavenly strings, the

Semi Chorus. *Tutti. f* the heaven-ly

ff I'd soar and touch the

heaven-ly strings, *ff*

heaven-ly strings, And vie with Ga-briel while he sings, In notes al-most di-vine, In notes al-most di-vine, In notes al-most di-vine.

strings, *ff*

heaven-ly strings, *ff*

RAPTURE. C. P. M.

HARWOOD.

183

Allievo. Declamando. In exact time, and staccato.

Be-gin, my soul, th'ex-alt-ed lay. Let each en-rap-tured tho't o-bey, And praise th'Almighty's name: Lo! heaven and earth, and seas and skies,

Unison

FALCET. C. P. M.*

Sing the Eighths Staccato.

In one me-lo-dious con-cert rise, To swell th'in-spir-ing theme.

The fes-tal morn, my God, has come, That calls me to thy sa-cred dome,

cresc.

Thy presence to a-dore; My feet the sum-mons shall at-tend, With willing steps thy courts ascend, And tread the hallowed floor, And tread the hallowed floor.

mf

Soll. Tutti.

MARIEN. C. P. M.*

Supplicatory.

O thou that hear'st the prayer of faith, Wilt thou not save a soul from death That casts it - self on thee? I have no ref - uge of my own,

DALSTON. S. P. M.

A. WILLIAMS.

In medium time. Staccato.

But fly to what my Lord hath done, And suf - fered once for me. The Lord Je - ho - vah reigns, And roy - al state main - tains,

His head with aw - ful glo - ries crown'd; Ar - rayed in robes of light, Be - girt with sove - reign might, And rays of ma - jes - ty a - round.

ALTORIA. S. H. M.

V. C. T.

185

Andantino.

1. Friend af - ter friend de - parts: Who hath not lost a friend? There is no un-ion here of hearts, That finds not here an end: Were this frail world our

HASTINGS. C. L. M. or C. H. M.

THOS. HASTINGS. From "Manhattan Coll." by permission.

Moderato Con Expressivo. Messa di voce.

fi - nal rest, Liv-ing or dy-ing, none were blest.

1. How calm and beau-ti - ful the morn That gilds the sacred tomb, Where once the Cru - ci -

sed was borne, And veiled in mid-night gloom! O, weep no more, the Sa-viour slain; The Lord is ris'n—He lives a - gain.

Cres. *Soli.* *Tutti. f* *ff*

ZERNO. H. M.

V. C. T.

1. To God I lift mine eyes, From him is all my aid; The God that built the skies, And earth and na-ture made: God is the tower To which I

VITTORIA. H. M.

V. C. T.

With Feeling and Solemnity.

fly: His grace is nigh In ev - ery hour: His grace is nigh In ev - ery hour.

Where can the mourner go, And tell his tale of grief!

Soli.

Ah! who can soothe his woe, And give him sweet re - lief! Earth can-not heal the wounded breast, Or give the trou-bled sin-ner rest.

Tutti.

With Seriousness, and not too loud.

WESTON. H. M.

V. C. T. 187

1. Where is my Sa-viour now, Whose smiles I once possessed! Till he re-turn, I bow, By heaviest grief oppressed: My days of hap-pi-

p m mf f mp mp

* From here, Treble and Tenor may change parts.

HAYMAN. H. M.

V. C. T.

-ness are gone, And I am left to weep a-lone.

Cres. f

Lord of the worlds a-bove, How pleas-ant and how fair The

dyellings of thy love, Thine earth-ly tem-ples, are! To thine a-bode My heart as-pires, With warm de-sires, To see my God.

In a lofty and majestic manner. (Declamando.)

To spend one sa - cred day Where God and saints a - bide, Af - fords di - vin - er joy Than thousand days be - side. Where God re - sorts, I
Soli or Semi-Chorus. Tutti.

HADDAM. H. M.

English.

love it more To keep the door, Than shine in courts. The Lord Je - ho - vah reigns; His throne is built on high; The gar - ments he as -

- sumes Are light and maj - es - ty; His glo - ries shine With beams so bright, No mor - tal eye Can bear the sight.

WARSAW. H. M.

T. CLARK. England.
Instrumental Base by the Editor.

189

Rather Fast. Staccato.

1. To God I lift mine eyes, From him is all my aid; The God that built the skies, And earth and

na - ture made: God is the tower To which I fly, His grace is nigh In ev - ery hour.

Soli. Repeat in Coro.

2. My feet shall never slide,
And fall in fatal snares,
Since God, my guard and guide,
Defends me from my fears.
Those wakeful eyes, | Shall Israel keep
That never sleep, | When dangers rise.
3. No burning heats by day,
Nor blasts of evening air,
Shall take my health away,
If God be with me there.
Thou art my sun, | To guard my head,
And thou my shade, | By night or noon.
4. Hast thou not given thy word
To save my soul from death?
And I can trust my Lord
To keep my mortal breath:
I'll go and come, | Till from on high
Nor fear to die, | Thou call me home.

ROBERTS. H. M.

V. C. T.

1. Ye tribes of A-dam, join With heaven, and earth, and seas, And of-fer notes di-vine To your Cre-a-tor's praise: Ye ho-ly throng Of

BLOOMFIELD. H. M.

*

angels bright, In worlds of light Be-gin the song, In worlds of light Be-gin the song.

power, That ev-er mor-tals knew, Or an-gels ev-er bore: All are too mean to speak his worth Too mean to set the Saviour forth

CURTIS. H. M.

* 191

1. A - wake, our droway souls, And burst the sloth - ful band; The won - ders of this day Our no - blest songs de - mand: Aus - pi - cious morn, thy

This musical score is for the hymn 'CURTIS. H. M.'. It features a three-part setting for voices and piano. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: '1. A - wake, our droway souls, And burst the sloth - ful band; The won - ders of this day Our no - blest songs de - mand: Aus - pi - cious morn, thy'.

TRIUMPH. H. M.

Quick.

English.

bliss - ful rays Bright seraphs hail, in songs of praise.

1. A - wake, our drow - sy souls, And burst the sloth - ful band; The won - ders

of this day Our no - blest songs de - mand: Aus - picious morn! thy bliss - ful rays Bright se - raphs hail, in songs of praise.

This musical score is for the hymn 'TRIUMPH. H. M.'. It is marked 'Quick.' and 'English.'. The score is in 3/4 time and features a three-part setting for voices and piano. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are: 'bliss - ful rays Bright seraphs hail, in songs of praise. 1. A - wake, our drow - sy souls, And burst the sloth - ful band; The won - ders of this day Our no - blest songs de - mand: Aus - picious morn! thy bliss - ful rays Bright se - raphs hail, in songs of praise.'

Ye boundless realms of joy, Ex - alt your Ma - ker's name; His praise your tongues em - ploy A - bove the star - ry frame: Your

BRIMFIELD. H. M.

In Choral Style. Allegretto.

voi - ces raise Ye cher - u - him And seraph - im,..... To sing his praise.

Welcome, de - light - ful morn! Thou day of sa - cred

rest; I hail thy kind re - turn; Lord, make these moments blest. From low de - lights and mortal toys, I wait to reach.. im - mor - tal joys.

WARRINER. 7s.

V. C. T. 193

Choral. Maestoso.

1. On thy church, O Power di - vine, Cause thy glo - rious face to shine; Till the nations from a - far Hail her as their gui - ding star.
 2. Then shall God, with lav - ish hand, Scat - ter bless - ings o'er the land; And the world's re - mot - est bound With the voice of praise re - sound.

NEBRASKA. 7s.

V. C. T.

Medium.

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar! Who, an ev - er wel - come guest, In thy ho - ly place shall rest!
 2. He whose heart thy love has warmed; He whose will to thine con - formed, Bids his life un - sul - lied run; He whose words and thoughts are one.

Allegro Moderato. Bold and cheerful

1. Christ whose glo - ry fills the skies, Christ, the true, the on - ly light, Sun of Righteousness, a - rise,
 2. Dark and cheer - less is the morn, If thy light is hid from me; Joy-less is the day's ra - ture,
 3. Vis - it, then, this soul of mine, Pierce the gloom of sin and grief; Fill me, ra - diant Sun di - vine!

Cres.

Triumph o'er the shades of night: Day - spring from on high, be near; Day - star, in my heart ap - pear,
 Till thy mer - cy's beams I see; Till thy in - ward light im - part, Glad my eyes and warm my heart
 Scat - ter all my un - be - lief; More and more thy - self dis - play, Shin - ing to the per - fect day.

Cres.

Tri - umph o'er the shades of night: Day - spring from on high, be near; Day - star in my heart ap - pear,
 Till thy mer - cy's beams I see; Till thy in - ward light im - part, Glad my eyes and warm my heart
 Scat - ter all my un - be - lief; More and more thy - self dis - play, Shining to the per - fect day.

Cres.

Treble sing words under Tenor, Bass under Alto.

DEVOTION. 7s, 6 lines. (KEY OF E \flat , OR E \natural .)

V. C. T.

195

Moderato. Com Moto. Messa di voce.

MORNING. { 1. In this calm, im-pres-sive hour, Let my prayer as-cend on high; God of mer-cy, God of power,
 2. With this morn-ing's ear-ly ray, While the shades of night de-part; Let thy beams of light con-vey,
 EVENING. { 4. Now, from la-bor and from care, Eve-ning shades have set me free; In the work of praise and prayer,
 5. Sin, and sor-row, guilt, and wo, With-er all my earth-ly joys; Naught can charm me here be-low,

Hear me, when to thee I cry, Hear me, from thy lof-ty throne, For the sake of Christ thy Son.
 Joy and glad-ness to my heart; Now o'er all my steps pre-side, And for all my wants pro-vide.
 Lord, I would con-verse with thee; O, be-hold me from a-bove, Fill me with a Sa-viour's love.
 But my Sa-viour's melt-ing voice; Lord, for-give; thy grace re-store, Make me thine for-ev-er-et-more.

dim. mf
f *cres.* *dim.* *p* *ritard.*

WARNING. 7s.

V. C. T.

Slow, with earnest and entreating expression. Sing the *Eighths* staccato, and be careful to observe the dynamic directions throughout the piece.

1. Haste, O sin-ner, now be wise; Stay not for the mor-row's sun; Wis-dom, if you still de-spise, Hard-er is it to be won.
 2. Haste, and mer-cy now im-plore; Stay not for the mor-row's sun; Lest thy sea-son should be o'er, Ere this eve-ning's stage be run.
 3. Haste, O sin-ner, now be blest; Stay not for the mor-row's sun; Lest thy lamp should cease to burn, Ere sal-va-tion's work is done.

Cres.

WILNA. 7s.

Avoid singing this tune in a *listless* and *drowsy* manner. Observe *strictly* the dynamic characters given it.

V. C. T.

Larghetto, Glissando. Be careful to make the notes in the triplets of equal length.

1. Thou that dost my life pro-long, Kind-ly aid my morn-ing song; Thankful from my couch I rise, To the God that rules the skies.
 2. Thou didst bear my eve-ning cry; Thy pre-serv-ing hand was nigh; Peace-ful slum-bers thou hast shed, Grate-ful to my wea-ry head.
 3. Thou hast kept me thro' the night; 'Twas thy hand re-stored the light; Lord, thy mer-cies still are new, Plen-teous as the morn-ing dew.

BRINLY. 7s. (FUGATA.)

V. C. T. 197

Bold and majestic.

1. Praise the Lord—his glo - ry bless— Praise him in his ho - li-ness; Praise him as the theme inspires, Praise him as his fan.e re-quires.
 4. All who dwell be-neath his light, In his praise your hearts u - nite; While the stream of song is poured, Praise and mag - ni - fy the Lord.

m *mf* *f* *ff*

Unison.

BELLEFONTE. 7s.

V. C. T.

With spirit and animation.

1. Chil-dren of the heavenly King As ye jour-ney, sweetly sing; Sing your Saviour's worthy praise, Glo - rious in his works and ways.
 2. Ye are travelling home to God, In the way the fa-thers trod; They are hap - py now, and ye Soon their hap - pi - news shall see.
 4. Lord, sub-mis-sive make us go, Glad-ly leav-ing all be-low; On - ly thou our lead-er be, And we still will fol - low thee.

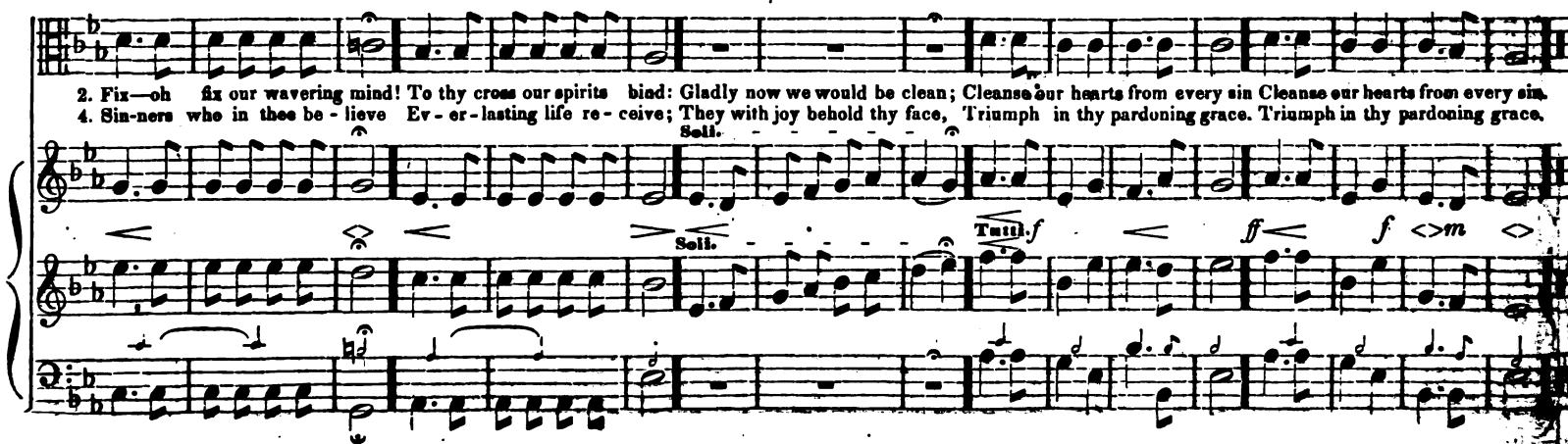
mf *ff*

Slow, and sing every  nearly as short as a . Sotto voce.



1. Lamb of God, who thee re - ceive, Who in thee de-sire to live, Day and night they cry to thee, As thou art, so let us be!

3. Dust and ash-es though we be, Full of guilt and mis-e - ry; Thine we are, thou Son of God; Take the purchase of thy blood.

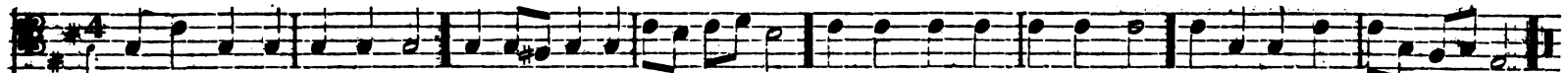


2. Fix—oh fix our wavering mind! To thy cross our spirits bid: Gladly now we would be clean; Cleanse our hearts from every sin Cleanse our hearts from every sin.

4. Sin-ners who in thee be - lieve Ev - er - lasting life re - ceive; They with joy behold thy face, Triumph in thy pardoning grace. Triumph in thy pardoning grace.

NIAGARA. 7s.

V. C. T. 199

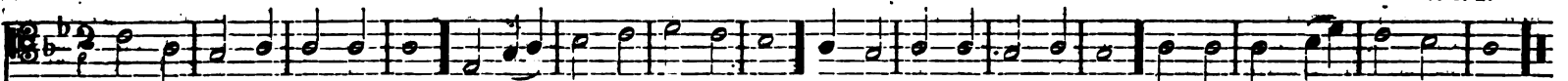


1. Come, said Je - sus' sa - cred voice, Come, and make my paths your choice; I will guide you to your home; Wea - ry pil - grims, hith - er come.
2. Hith - er come; for he is found Balm for ev - ery bleed - ing wound, Peace which ev - er shall en - dure, Rest, e - ter - nal, sa - cred, sure.

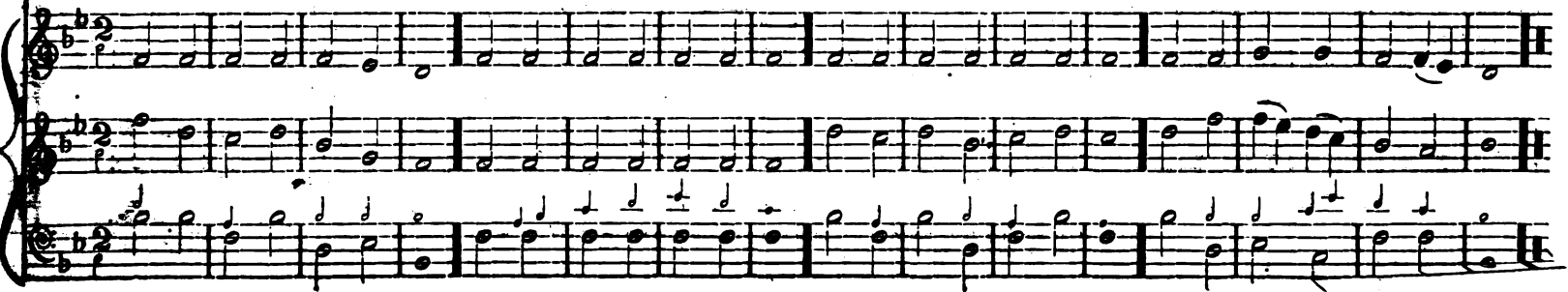


LERNA ISLAND. 7s.

V. C. T.



1. Praise the Lord; his glo - ry bless; Praise him in his ho - li - ness; Praise him as the theme in - spires; Praise him as his fame re - quires.
2. Let the trumpet's lof - ty sound Spread its loud - est notes a - round; Let the harp u - nite, in praise, With the sa - cred min - strel's lays.



REFUGE. 7s. DOUBLE.

V. C. T.

In a close connected style. (Cantabile.)

Soll. **Tutti.**

1. Je - sus, Sa - viour of my soul, Let me to thy bos - om fly; While the rag - ing bil - lows roll, While the tempest still is high;
 2. Oth - er ref - uge have I none— Help - less hangs my soul on thee; Leave, oh! leave me not a - lone! Still sup - port and com - fort me.

Tutti. **f** **ff** *

Soll. **Tutti.** **f** **bd** **bd**

All my trust on thee is stayed; All my help . from thee I bring: Cov - er my de - fenceless head With the sha - dow of thy wing.
 Hide me, O my Saviour! hide, Till the storm of life be past; Safe in - to the ha - ven guide; Oh re - ceive my soul at last!

Soll. **Tutti.** **m** **cres.**

* The Dynamic directions given to this tune apply only to the words of the first stanza.

ELLINGTON. 7s.*

201

With solemnity. Doloroso.

Sin - ner, art thou still se - cure? Wilt thou still re - fuse to pray? Can thy heart or hand en - dure, In the Lord's a - veng - ing day?
At his pres - ence na - ture shakes, Earth, af - fright - ed, hastes to flee; Sol - id mountains melt like wax, What will then be - come of thee?
Lord, pre - pare us by thy grace! Soon we must re - sign our breath; And our souls be called to pass Through the i - ron gate of death.

m *mp* *mf* Cres.

ORANGE. 7s.*

Allegretto. Plain articulation, and rather staccato.

1. High in yon - der realms of light, Dwell the raptured saints a - bove, Far be - yond our fee - ble sight, Hap - py in Im - man - uel's love!
3. Hap - py spir - its! ye are fled, Where no grief can entrance find, Lulled to rest the a - ching head, Soothed the an - guish of the mind!
4. 'Mid the cho - rus of the skies, 'Mid th'an - gel - ic lyres a - bove, Hark! their songs me - lo - dious rise, Songs of praise to Je - sus' love.

[26—S. M.]

Slowly, with Feeling.

Soft-ly now the light of day; Fades up-on our sight a-way, Free from care, from la-bor free, Lord, we would com-mune with thee.

CONVICTION. 7s.* (Same tune as TYROL., L. M., page 53.)

Andante Strictly, and very staccato.

1. Depth of mer-cy!—can there be Mer-cy still re-served for me? Can my God his wrath fur-bear? Me, the chief of sin-ners spare?
 2. I have long withstood his grace; Long provoked him to his face; Would not hear his gracious calls; Grieved him by a thousand fails.
 3. Yet how great his mercies are! Me he still de-lights to spare; Cries, “how shall I give thee up?” Lets the lift-ed thun-der drop.
 4. Je-sus, an-swer from a-bove: Is not all thy na-ture love? Wilt thou not the wrong for-get?—Lo, I fall be-fore thy feet.
 5. Now incline me to re-pent! Let me now my fall la-ment! Deep-ly my re-volt de-plore! Weep, be-lieve, and sin no more.

AVERY. 7s & 6s, or 7s, 6 lines.

H. H. H. 203

1. Hark! from you - der mount a - rise Notes of sad - ness— Je - sus dies! On the cross the Lord of lords
 2. "Mor - tal, for your guilt I die,— Guilt that dared your God de - fy; Blood for you I free - ly give,

Love for guilt - y man re - cords; Sin - ner, sin - ner, Sin - ner, sin - ner, Hear your dy - ing Sa - viour's words.
 Death I taste that you may live; Will you, sin - ner, Will you, sin - ner, Free sal - va - tion now re - ceive!

ADVENT. 7s.

V. C. T.

Spirits, loud, and joyful expression.

Bright and joy - ful is the morn, For to us a Child is born; From the high - est realms of heaven Un - to us a Son is given.

Instrumental.

VENICE. 7s.

V. C. T.

Slow, with expression. Strong accent upon the quarters; and the eighths very light; with plain articulation.

1. Pleasing spring again is here! Trees and fields in bloom appear! Hark! the birds, with artless lays, Warble their Creator's praise! Warble their Cre - a - tor's praise!
 2. Lord, af - ford a spring to me! Let me feel like what I see: Ah! my winter has been long. Chilled my hopes, suppressed my song. Chilled my hopes, suppressed my song!
 3. How the soul in win-ter mourns, Till the Lord, the Sun, re-turns! Till the Spirit's gen - de rain Bids the heart re-vive a - gain! Bids the heart re - vive a - gain.

m *mf* *f* *m* *m*

INDUS. 8s & 7s. DOUBLE.

V. C. T.

205

Moderato. Affettuoso. (Lamentevole.)

1. Cease, ye mourners, cease to languish O'er the grave of those you love; Pain, and death, and night, and anguish. En-ter not the world a - bove.
2. Light and peace at once de-riv-ing From the hand of God most high, In his glo-rious presence liv-ing, They shall nev-er-nev-er die!

Sing the ♯ Staccato.

Soll.

2. While our si-lent steps are straying, Lonely, through night's deepening shade, Glory's brightest beams are play-ing Round th' immortal spir-it's head.
4. End-less pleasure, pain ex-clud-ing, Sickness there no more can come; There, no fear of wo-in-tud-ing, Sheds o'er heaven a moment's gloom.

Soll.

Tutti

Rall.

Spirituose. Bold and loud. No suspension of time at the double bars.

1. Let the Lord Je-ho-vah liv-eth! He's my rock, I bless his name; He, my God, sal-vation giv-eth, All ye hands, ex-alt his fame.
 3. O'er his en-e-mies ex-alt-ed, Great Re-deem-er!—see him rise! Tho' by powers of hell as-sault-ed, God sup-ports him to the skies.

2. God, Mes-si-ah's cause main-tain-ing, Shall his righ-teous throne ex-tend: O'er the world the Sa-viour reigning, Earth shall at his footstool bend.
 4. Je-sus, 'hail! enthroned in glo-ry, There for-ev-er to a-bide; All the heav-en-ly host a-dore thee, Seat-ed at thy Father's side.

Solo. Tutti. Solo.

WILTON. 8s & 7s.*

207

In medium time, Sempre Forte Voco.

On the tree of life e - ter - nal, Oh, let all my hopes be laid! This a - lone, for - ev - er vet - nal, Bears a leaf that can - not fade.

ELVAH. 8s & 7s.

Allegretto, Staccato. No suspension of time at the Double Bars.

V. C. T.

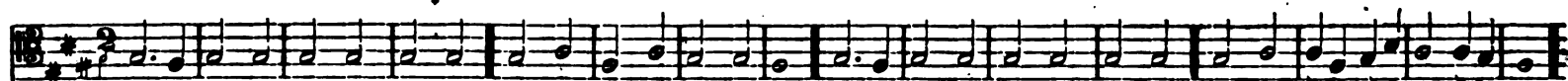
1. Hark!—what mean those holy voices, Sweetly sounding thro' the skies? Lo! th' an - gel - ic host re - joice - es; Heavenly hal - le - lujahs rise, Heavenly hal - le - la - jahs rise.

2. Hear them tell the wondrous story, Hear them chant in hymns of joy, "Glo - ry in the highest—glo - ry! Glo - ry be to God most high! Glo - ry be to God most high!"
 Haste, ye mortals, to adore him; Learn his name—and taste his joy; Till in heaven ye sing be - fore him, Glo - ry be to God most high! Glo - ry be to God most high!

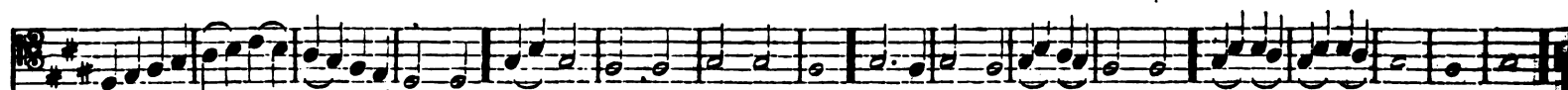
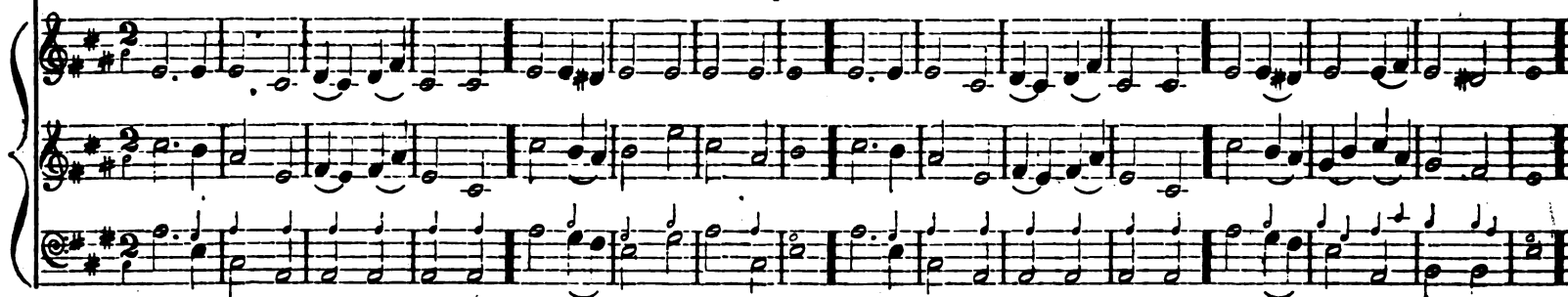
208 Quite Fast.

MOULTRIE. 8s & 7s. (Double.)

V. C. F.



1. Glorious things of thee are spoken, Zi - on, ci - ty of our God; He whose word can ne'er be bro - ken Chose thee for his own a - bode.
3. On the Rock of A - ges found - ed, What can shake her sure re - pose! With sal - va - tion's wall sur - round - ed, She can smile at all her foes.



2. Lord, thy church is still thy dwelling, Still is pre - cious in thy sight, Judah's tem - ple far ex - cel - ling, Beaming with the gos - pel light.
4. See, the streams of liv - ing wa - ters, Spring - ing from e - ter - nal love, Well supply her sons and daughters, And all fear of want re - move.



CAMBRIA. 8s & 7s. DOUBLE.

V. C. T.

209

Quite slow, in a subdued manner.

1. Sweet the moments rich in blessing, Which be - fore the cross I spend; Life, and health, and peace pos - sessing, From the sin - ner's dying Friend
 3. Love and grief my heart di - vid - ing, With my tears his feet I'll bathe; Constant still, in faith a - bid - ing, Life de - riv - ing from his death.

The first system of the musical score for 'Cambria'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo and mood are indicated as 'Quite slow, in a subdued manner.' The lyrics are provided for two verses, with the first verse starting on a higher note than the second.

2. Tru - ly bless - ed is this sta - tion, Low be - fore his cross to lie; While I see di - vine com - passion Beaming in his gracious eye.
 4. May I still en - joy this feel - ing, Still to my Re - deem - er go; Prove his wounds each day more healing, And him - self more tru - ly know.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are provided for two more verses. The piano part includes dynamic markings such as *f*, *mf*, *m*, and *cres.* (crescendo). The system concludes with the instruction '[27—S. M.]'.

Moderato. Glissando.

1 Light of those whose drear-y dwell-ing Bor-ders on the shades of death! Rise on us, thy-self re-veal-ing, Rise, and chase the clouds be-neath.
 2 Thou, of life and light Cre-a-tor! In our deep-est dark-ness rise; Scat-ter all the night of na-ture, Pour the day up-on our eyes.

PHARSALIA. 8s & 7s.

Words by HUTTON.

V. C. T.

Larghetto. Sostenuto. With feeling and expression.

1. Cares and toils of earth for-sak-ing, Here our souls have sa-cred rest; Joys at heaven-ly springs par-tak-ing, Springs which cleanse and soothe the breast.
 2. Here en-gaged in sweet de-vot-ion, How our hearts their woes for-get! Dis-tant far the world's com-mo-tion, Hushed the mur-murs of re-gret.
 3. Prayer our in-most thoughts re-fin-ing, Raiseth our de-sires on high; Du-ty, hon-or, bliss com-bin-ing, Strength-ening eve-ry mor-al tie.
 4. Thus in prayers and hopes u-nit-ed, While we praise our Fa-ther's love,— By his word of prom-ise light-ed, We ad-vance to realms a-bove.

cres. - - Rall.

ERITH. 8s & 7s. DOUBLE.*

The beautiful melody of this tune is from the Spanish, and has never before it is believed, been published in its present form.

211

Moderate. With expression.

1. Sav - iour, source of eve - ry blessing, Tune my heart to grate - ful lays; Streams of mer - cy, nev - er ceas - ing, Call for ceaseless songs of praise.
 3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from dan - ger, Didst redeem me with thy blood.

2. Teach me some me - lo - dious measure, Sung by raptured saints a - bove; Fill my soul with sa - cred pleasure, While I sing re - deem - ing love.
 4. By thy hand re - stored, defend - ed, Safe thro' life, thus far, I'm come; Safe, O Lord, when life is end - ed, Bring me to my heavenly home.

Cres. - - - - < < > m < < > ff < f < - - - >

Rather Fast.

An-gels, from the realms of glo - ry, Wing your flight o'er all the earth; Ye, who sang ere - a-tion's sto - ry, Now proclaim Mes - si - ah's birth: Come and worship,

BRINKRIFF. 8s, 7s & 4s.

*

Slightly Faster than Medium.

Come and wor - ship—Wor - ship Christ, the new-born King.

O'er the realms of pa - gan dark - ness Let the eye of pi - ty gaze:

See the kin - dreds of the peo - ple Lost in sin's be - wildering maze: Dark - ness brood - ing O'er the face of all the earth.

CORNELLO. 8s, 7s & 4s.

V. C. T. 213

Smooth and connected style.

Gent - ly, Lord, O gent - ly lead us, Thro' this lone - ly vale of tears; And, O Lord, in mer - cy give us, Thy rich grace in all our fears:

ENFIELD. 8s, 7s & 4s.*

Subject from CHEETHAM.

Choral style.

O refresh us, O refresh us, O re - fresh us with thy grace.

1. Lo! he comes, with clouds descending, Once for favored sinners slain.
3. When the solemn trump has sounded, Heav'n and earth shall flee away.

Thou - sand, thousand saints, at - tend - ing, Swell the triumph of his train: Hal - le - lu - jah! Hal - le - lu - jah! Je - sus comes - and comes to reign.
All who hate him must, con - found - ed, Hear the summons of that day; ' Come to judgment! Come to judgment! Come to judgment! come a - way.

HUBBELL. 8s, 7s & 4s.

H. H. H.

Zi - on stands with hills sur - round - ed— Zi - on, kept by power di - vine: All her foes shall be con - found - ed, Tho' the world in arms com-

AURIN. 8s, 7s & 4s. *

In chantant style.

bine: Hap - py Zi - on, Hap - py Zi - on, What a fa - vored lot is thine! O'er the realms of pa - gan darkness, Let the

Choral style.

eyes of pi - ty gaze; See the kin - dreds of the peo - ple Lost in sin's be - wil - dering maze: Dark - ness brood - ing On the face of all the earth

CHILTON. 8s, 7s & 4s.*

215

Majestic.

1. Songs a - new, of hon - or framing, Sing ye to the Lord a - lone; All his wondrous works proclaiming— Je - sus wondrous works hath done!
 2. Now he bids his great sal - va - tion Through the heathen lands be told: Tidings spread thro' every na - tion, And his acts of grace un-fold.

mf

BRIGHTON. 8s, 7s & 4s.*

A medium movement. The *rights* staccato

Glorious victory! His right hand and arm hath won, His right hand and arm hath won.
 All the heathen, Shall his righteousness be-hold, Shall his righteousness be-hold.

1. O'er the gloomy hills of darkness, Look, my soul—be still, and gaze;

Choral like.

See the prom-i - ses ad - vanc-ing To a glo-rious day of grace! Blessed Ju - bi - lee! Blessed Ju - bi - lee! Let thy glo-rious morn-ing dawn.

Soli, all parts. *Tutti, f*

216

Varied from Medium to Allegretto.

ZION. 8s, 7s & 4.

T. HASTINGS. By permission.

1. { On the mountain's top appearing, Lo! the sacred herald stands! { Welcome news to Zi-on bearing, Zi-on, long in hostile lands. Mourning captive! God himself shall loose thy bands, Mourning captive! God himself shall loose thy bands.

2. { Lo! thy sun is risen in glory! God himself appears thy friend; { All thy foes shall flee before thee; Here their boasted triumphs end. Great deliverance Zion's King will surely send, Great deliverance Zion's King will surely send.

mf *f* *Sell.* *Cres.*

With Lib.

WILMANTIC. 8s, 7s & 4.

Melody by ROSSINI. D.C.

1. May the glorious day of promise Come, and spread its cheer-ful ray, When the scattered sheep of Is-rael Shall no long-er go a--stray;
n. a. When ho-san-nas, When ho-san-nas, With u-nit-ed voice they cry.

Close. *D.C.*

ZENOVIA. 8s, 7s & 4s.

V. C. T. 217

Lo! he cometh: countless trumpets Wake to life the slumbering dead; 'Mid ten thousand saints and angels, See their great, exalted Head: Hal-le-lu-jah! Hal-le-lu-jah!

IRIS. 8s, 7s & 4s.

V. C. T. Niagara Falls.

Welcome, welcome, Son of God, Welcome, welcome, Son of God.

Come, thou soul-trans-form-ing Spi-rit, Bless the sow-er and the seed;

Let each heart thy grace in-her-it; Raise the weak, the hun-gry feed; From the gos-pel, From the gos-pel Now sup-ply the peo-ple's need.

VALLETTA. 8s.

V. C. T.

Medium movement.

1. In-spir - er and hear-er of prayer, Thou Shepherd and guardian of thine, My all to thy cov-e-nant care of sleeping or waking resign.
2. If thou art my shield and my sun, The night is no dark-ness to me; And, fast as my moments roll on, They bring me but near-er to thee.

BERTON. 8s.

From a German Air.

Allegretto.

My gracious Re-deemer I love, His praises a-loud I'll proclaim, And join with the armies a-bove, To shout his a-dor-a-ble name.

OZARK. 8s & 4s.

219

Allegretto. With spirit—joyfully.

1. Hark, hark! the gospel trumpet sounds, Thro' earth and heav'n the echo bounds, Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine.
 2. Come, sinners, hear the joyful news, Nor longer dare the grace re-fuse; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.
 3. Ye saints in glory, strike the lyre; Ye mortals, catch the sacred fire; Let both the Saviour's love proclaim, Forever worthy is the Lamb Of endless praise.

BIRGE. 8s & 4s.

V. C. T

Moderate. (Supplicatory.) With earnestness, not too loud.

1. Cre-ate, O God, my powers anew, Make my whole heart sincere and true; Oh cast me not in wrath a-way, Nor let thy soul-enlivening ray Still cease to shine.
 2. Restore thy favor, bliss di-vine! Those heavenly joys that once were mine; Let thy good Spirit, kind and free, Uphold and guide my steps to thee, Thou God of love.

Moderato. Cantabile. Messa di voce.
Tenor Solo.

COREA. 8s & 4s. TRIO.

Words by MONTGOMERY.

V. C. T.

1. There is a calm for those who weep, A rest for wea-ry pil-grims found; They soft-ly lie and sweet-ly sleep, Low in the ground.
 2. I long to lay this pain-ful head And ach-ing heart be-neath the soil, To slum-ber in that dreamless bed, From all my toil.

Also Solo.

mp

Bass Solo.

With spirit.

CARLINI. 8s & 6s.* (PECULIAR.)

1. Sing hal-le - lu - jah! praise the Lord! Sing with a cheerful voice; Exalt our God with one ac-cord, And in his name re-joice; Ne'er cease to

Unisons-*f**m*Unisons-*f**mf*

sing, thou ransomed host, To Father, Son, and Holy Ghost, Thl in the realms of endless light, Your praises shall u-nite, Your praises shall u-nite,

Cres- - - - -

*f**mf**ff*

FLORENCE. 7s & 6s. PECULIAR.

V. C. T.

221

With feeling, but not too loud or fast.

1. Why sinks my soul, de-spond-ing? Why fill my eyes with tears? While na-ture all sur-rounding, The smile of beau-ty wears:
 2. The pleas-ure that de-ceiv'd me, My soul no more can charm; Of rest they have bereav'd me, And fill'd me with a-larm,

The first system of the musical score for 'FLORENCE. 7s & 6s. PECULIAR.' It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 3/4. The vocal line has two verses of lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. There are dynamic markings like '<' and '>' and phrasing slurs throughout the system.

Why burden'd still with sor-row, Is eve-ry lab'ring thought? Each vis-ion that I bor-row With gloom and sad-ness fraught?
 The ob-jects I have cherished, Are emp-ty as the wind; My earth-ly joys are perish'd, What com-fort shall I find?

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: 'Why burden'd still with sor-row, Is eve-ry lab'ring thought? Each vis-ion that I bor-row With gloom and sad-ness fraught? The ob-jects I have cherished, Are emp-ty as the wind; My earth-ly joys are perish'd, What com-fort shall I find?'. The musical notation includes various notes, rests, and dynamic markings.

Moderate.

1. When the vale of death ap - pears, Faint and cold this mor - tal clay, Kind Fore-run - ner, sooth my fears, Light me through the darksome way;

The first system of the musical score for 'ALVA. 7s & 4s.' consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'Moderate.' The lyrics for the first verse are: '1. When the vale of death ap - pears, Faint and cold this mor - tal clay, Kind Fore-run - ner, sooth my fears, Light me through the darksome way;'

Break the sha - dows, Break the sha - dows, Ush - or in e - - ter - nal day.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics for the second verse are: 'Break the sha - dows, Break the sha - dows, Ush - or in e - - ter - nal day.' There is a dynamic marking 'f' (forte) and a crescendo hairpin leading to the word 'Crea' in the piano part.

2. Upward from this dying state
 Bid my waiting soul aspire,
 Open thou the chrystal gale,
 To thy praise attune my lyre.
 Then triumphant,
 I will join the immortal choir.
3. When the mighty trumpet blows,
 Shall the judgment dawn proclaim;
 From the central, burning throne,
 Mid creation's final flame.
 With the ransomed,
 Thou wilt own my worthless name

HALSTED: 7s & 6s. PECULIAR.

V. C. T.

223

In Medium time. (Allegro Moderato.)

1. What sight on earth more bliss-ful, Than that do-mes-tic scene, Where un-ion, pure and peace-ful, As sun-lit clouds at e'en.
2. There dis-cord is a stran-ger, There strife can nev-er come; And many a fear and dan-ger, Are ex-iled from that home;
3. And there how sweet and pre-cious, The grate-ful song to raise, To Him so kind and gra-cious, Who claims the high-est praise;
4. In such a hab-i-ta-tion, May we be ev-er found, Where wa-ters of sal-va-tion, In heal-ing streams a-bound;

Each kin-dred heart en-light-ens, With many a heaven-born ray, That ev-er shines and bright-ens, "Un-to the per-fect day.
While in-do-lence and fol-ly, Are ban-ish'd with their train. And con-verse pure and ho-ly, Ex-erts her gen-tle reign.
With glad har-mo-nious voi-ces, Pa-rents and chil-dren join; While ev-ery heart re-joic-es, In bles-sings so di-vine.
Af-fec-tion's voice to chide us, When-e'er we go as-tray; And mer-cy's hand to guide us, A-long the nar-row way.

Cres. - - - - - m

ALISTER. 6s & 4s.*

Medium movement. Un poco staccato.

1. Child of sin and sorrow, Filled with dismay, Wait not for to-morrow, Yield thee to day. Heaven bids thee come, While yet there's room: Child of sin and sorrow, Hear and obey.
2. Child of sin and sorrow, Why wilt thou die? Come, while thou canst borrow, Help from on high: Grieve not that love, Which from above, Child of sin and sorrow, Would bring thee nigh.

ITALIAN HYMN. 6s & 4s.

GIARDINI.

With cheerfulness, and in exact time. Recitativo.

1. Come, thou almighty King, Help us thy name to sing. Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days.
2. Jesus, our Lord, arise, Scatter our enemies, Now make them fall! Let thine almighty aid Our sure defence be made, Our souls on thee be stay'd, Lord, hear our call!
3. Come, thou, in-carnate Word, Gird on thy mighty sword; Our prayer attend! Come, and thy people bless, Come, give thy word success; Spirit of holiness, On us descend!

Semi chorus. *Tutti* *mf* *m*

Unisons. *Unisons.*

LUMAN. 6s & 4s.*

225

Supplicatory. Moderate.

1. Low-ly and sol-ern be Thy children's cry to thee, Fa-ther di-vine, A hymn of suppliant breath, Owning that life and death A--like are thine.

2. O Fa-ther, in that hour, When earth all helping power, Shall dis-a-vow, When spear, and shield, and crown, In faintness are cast down, Sus-tain us, thou.

3. By him who bowed to take, The death-cup for our sake, The thorn, the rod, From whom the last dis-may Was not to pass a-way, Aid us, O God.

4. While trembling o'er the grave, We call on thee to save, Fa-ther di-vine: Hear, hear our suppliant breath; Keep us in life and death, Thine on--ly thine.

WILLARD. 6s & 5s. (PECULIAR.)

Soft and gentle.

1. Through thy protecting care, Kept till the dawning, } Heed we the warning, O thou great One in three, Gladly our souls would be Evermore praising thee, God of the morn-ing.

Taught to draw near in prayer, [Omit] }

2. God of our sleeping hours, Watch o'er us waking, } In thine hands taking: In us thy work ful-fil, Be with thy children still, Those who obey thy will Nev-er for-sak-ing.

All our imperfect powers [Omit]. }

[99-S. M.]

BAVARIA. 5s & 10s.

VIRGIL C. TAYLOR.

Allegretto, Schmando. (Staccato.)

Soli, Larghetto, Cantabile.

1. No war nor bat-tle sound Was heard the earth a-round, No hos-tile chiefs to fu-rious combat ran; But peace-ful was the night,

Soli, Larghetto, Cantabile.

m

Soli,

Tutti.

mf

ff

Soli, Larghetto, Cantabile.

Soli, Larghetto, Cantabile.

pp

cres. - - - > Rt

In which the Prince of light His reign of peace up-on the earth be-gan.

Soli.

ppTutti.

cres. - - - > Rt.

Soli. Treble.

ppTutti.

cres. - - - > Rt

pp

cres. - - - > Rt

- 2 No conqu'ror's sword he bore,
Nor warlike armor wore,
Nor haughty passions roused to contest wild.
In peace and love he came,
And gentle was his reign,
Which o'er the earth he spread by influence mild.
- 3 Unwilling kings obeyed,
And sheathed the battle blade,
And called their bloody legions from the field,
In silent awe they wait,
And close the warrior's gate,
Nor know, to whom their homage thus they yield.
- 4 The peaceful conqu'ror goes,
And triumphs o'er his foes,
His weapons drawn from armories above.
Behold the vanquished sit,
Submissive at his feet,
And strife and hate are changed to peace and love.

Allegretto.

1. Come, let us a - new, Our jour-ney pur - sue— Roll round with the year, And nev-er stand still till the Mas-ter ap - pear.
2. His a - dor - a - ble will Let us glad-ly ful - fill, And our tal-ents im - prove By the pa-tience of hope, and the la-bor of love.

MONROE. 6s.*

In Chantant Style. Distinct.

1. Flung to the heedless winds, Or on the waters cast, Their ashes shall be watched, And gathered at the last, Their ashes shall be watch'd, And gathered at the last.
2. And from that scattered dust, Around us and abroad, Shall spring a plenteous seed Of wit-nes-ses for God, Shall spring a plenteous seed Of wit-nes-ses for God.
3. Je-sus hath now received Their lat-est living breath; Yet vain is Satan's boast Of victory in their death, Yet vain is Satan's boast, Of victory in their death.
4. Still, still the dead, they speak, And triumph-tongued, proclaim To many a waking land The one availing Name, To many a waking land The one availing Name.

mf *Solo* *Tutti* *Dim.*

CHURCH STREET. 6s & 4s.

Medium movement.

1. To - day the Sa - viour calls: Ye wand - 'ers, come; O ye be - night - ed souls, Why long - er roam?
 2. To - day the Sa - viour calls: O, hear him now; With - in these sa - cred walls, 'To Je - sus bow.

m *mp* *Cres.* *m*

THEBES. 6s, 8s & 4s.*

Bold and Majestic.

1. Yes God himself hath sworn, I on his oath depend, I shall, on eagle's wings upborne, 'To heav'n ascend: I shall behold his face, I shall his power adore, And sing the wonders of his grace Forevermore.
 2. He keeps his own secure; He guards them by his side; Arrays in garments white and pure His spotless bride: With streams of sacred bliss, With groves of living joys, With all the fruits of Paradise, [He still supplies.
 3. Before the great Three, One; They all exulting stand, And tell the wonders he hath done Thro' all their land: The list'ning spheres attend, And swell the growing fame, And sing in songs which never
 [er end, The wondrous Name.

ILLSLY. 6s & 10s.*

229

Quite Slow; Distinct, and in steady time.

1. Thou, who didst stoop below, To drain the cup of woe, And wear the form of frail mortality, Thy bless'd labors done, Thy crown of victory won. Hast pass'd from earth, pass'd to thy home on high.

2. It was no path of flowers, Thro' this dark world of ours, Beloved of the Father, thou didst tread; And shall we, in dismay, Shrink from the narrow way, When clouds and darkness are around it spread?

m *Cres.* *m* *Cres.*

WARDEN. 7s, 6s & 8s.

(The Psalmist; Hy. 1093.) V. C. T.

With tenderness and emotion.

1. Broth - er, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir - it longed to be

2. Broth - er, thou art gone to rest; Thine is an ear - ly tomb; But Je - sus sum - moned thee a - way; Thy Sa - viour called thee home.

3. Broth - er, thou art gone to rest; Thy toils and cares are o'er; And sor - row, pain, and suffering, now Shall ne'er dis - tress thee more.

4. Broth - er, thou art gone to rest; Thy sins are all for - given; And saints in light have welcomed thee To share the joys of heaven.

5. Broth - er, thou art gone to rest; And this shall be our prayer—That, when we reach our journey's end, Thy glo - ry we may share.

m *Cres.* *m* *Rall.*

CEDRON. 8s & 6s.*

Words by REV. S. F. SMITH.

Soll. Moderate.

Tutti.

1. Beyond where Cedron's waters flow, Behold the suffering Saviour go To sad Geth-sem-a - ne; His countenance is all divine, Yet grief appears in eve-ry line.
 2. He bows beneath the sins of men; He cries to God, and cries a-gain, In sad Geth-sem-a - ne; He lifts his mournful eyes above—"My Father, can this cup remove?"
 3. With gentle res-ig - nation still, He yielded to his Father's will, In sad Geth-sem-a - ne; "Be-hold me here, thine only Son; And Father, let thy will be done."
 4. The Father heard; and angels there, Sustain'd the Son of God in prayer, In sad Geth-sem-a - ne; He drank the dreadful cup of pain—Then rose to life and joy a-gain.

Soll. *m* *p* *>* *<*

Tutti.

Soll. *Tutti.*

RESIGNATION. 8s & 6s.* PECULIAR.

Gentle and tranquil.

1. My God, my Fa-ther, while I stray, Far from my home, on life's rough way, O, teach me from my heart to say, "Thy will, my God, be done."
 2. Tho' dark my path, and sad my lot, Let me be still, and mur-mur not, And breathe the prayer divinely taught, "Thy will, my God, be done."
 3. What tho' in lone-ly grief I sigh For friends belov'd no lon-ger nigh; Sub-mis-sive still would I re - ply, "Thy will, my God, be done."
 4. If thou shouldst call me to re-sign What most I prize,—it ne'er was mine,—I on - ly yield thee what is thine; "Thy will, my God, be done."

m

JEWEL. 8s & 6s.*

231

Close and gliding style.

1. Blest is the hour when cares de-part, And earth-ly scenes are far; When tears of woe for - get to start, And gent-ly dawns up on the heart De - vot-ion's ho - ly star.
 2. Blest is the place where angels bend To hear our worship rise, Where kindred tho'ts their musings blend, And all the soul's af-fec-tions tend Be-yond the veil-ing skies.
 3. Blest are the hallowed vows that bind Man to his work of love; Bind him to cheer the humble mind, Console the weeping, lead the blind, And guide to joys a - bove.

NASHUA. S. H. M.*

Allegretto, Staccato.

1. Faith is the Christian's prop, Whereon his sorrows lean; It is the substance of his hope. His proof of things unseen; It is the anchor of his soul When tempests rage and billows roll.
 2. Faith is the polar star That guides the Christian's way, Directs his wanderings from afar, To realms of endless day; It points the course where'er he roam, And safely leads the pilgrim home.
 3. Faith is the rainbow's form, Hung on the brow of heav'n, The glory of the passing storm, The pledge of mercy giv'n; It is the bright, triumphal arch, Thro' which the saints to glory march.

SHERMAN. 8s & 9s.*

A little faster than medium.

1. Weep not for the saint that as - cends To par - take of the joys of the sky; Weep not for the ser-aph that bends With the wor-ship-ping cho-rus on high.
 2. Weep not for the spir-it now crown'd With the gar - land to mar-tyr-dom given; O, weep not for him: he has found His re-ward and his ref - uge in heaven.
 3. But weep for their sor-rows who stand And la - ment o'er the dead by his grave; Who sigh when they muse on the land Of their home far a - way o'er the wave.
 4. And weep for the na-tions that dwell Where the light of the truth nev - er shone, Where anthems of peace never swell, And the love of the Lord is un - known.

m *Cres.* *m* *Dim.*

KINGSTON. 8s & 7s., PECULIAR.

V. C. T.

Affettuoso. Distinct, but not too loud.

1. O, lay not up - on this earth Your hope, your joy, your treas-ure; Here sor - row clouds the pil - grim's path And blights each opening pleasure.
 2. Earth's joys, like dew-drops, fade a - way; Life's clouds its vis - ions van - ish, A - bove, no night can chase the day; Those joys, no change can ban-ish.
 3. All, all be - low must fade and die; The dear - est hopes we cher - ish, Scenes touch'd with brightest ra - dian-cy, Are all de-creed to per - ish.

Cres. *m* *Cres.* *Dim.*

WESTCHESTER. 6s & 5s.,* PECULIAR.

233

Medium movement.

1. When shall we meet a - gain? — Meet ne'er to sev - er? When will Peace wreath her chain Round us for - ev - er! Our hearts will ne'er re - pose

Soli. *Tutti.*

Safe from each blast that blows In this dark vale of woes, Nev-er— no, nev-er!

- 2 When shall love freely flow
Pure as life's river?
When shall sweet friendship glow
Changeless forever?
Where joys celestial thrill,
Where bliss each heart shall fill,
And fears of parting chill
Never—no, never!
- 3 Up to that world of light
Take us, dear Saviour;
May we all there unite,
Happy forever:
Where kindred spirits dwell,
There may our music swell,
And time our joys dispel
Never—no, never!

CONCORD. 6s, 8s & 4s.*

With life and animation.

1. Yes, God him - self hath sworn, I on his oath de - pend, I shall, on ea - gle's wings up - borne, To heaven as - cend: I shall be - hold his face,
2. Tho' na - ture's strength de - cay, And death and hell with - stand, To Canaan's bounds I urge my way, At his com - mand; The wa - tery deep I pass,

mf *m* *f* *m*

I shall his power a - dore, And sing the won - ders of his grace For - ev - er - more.
With Je - sus in my view, And thro' the howl - ing wil - der - ness My way pur - sue.

Cres. *Dim.*

- 3 The goodly land I see,
With peace and plenty blest,
The land of sacred liberty
And endless rest.
There milk and honey flow,
And oil and wine abound,
And trees of life forever grow,
With mercy crowned.
- 4 There dwells the Lord our King,
The Lord our Righteousness,
Triumphant o'er the world and sin:
The Prince of peace,
On Zion's sacred height,
His kingdom still maintains,
And, glorious with his saints in light
Forever reigns.

HADLYME. 7s & 5s.*

235

With spirit and resolution.

1. Onward speed thy conquering flight; An-gel, on-ward speed; Cast abroad thy radiant light, Bid the shades recede; Tread the i-dols in the dust,

Unison.

Unison.

Heathen fane de-stroy, Spread the gos-pel's ho - ly trust, Spread the gos-pel's joy.

2 Onward speed thy conquering flight;
Angel, onward haste;
Quickly on each mountain's height
Be thy standard placed;
Let thy blisful tidings float
Far o'er vale and hill,
Till the sweet-ly echoing note
Every bosom thrill.

4 Onward speed thy conquering flight,
Angel, onward speed;
Morning bursts upon our sight—
'Tis the time decreed:
Jesus now his kingdom takes,
Thrones and empires fall,
And the joyous song awakes,
"God is all in all."

DUSTAN. 7s & 8s.,* PECULIAR.

With distinct utterance. (Rather Staccato.)

1. Lift not thou the wail-ing voice; Weep not; 'tis a Christian di-eth: Up, where blessed saints re-joyce, Ransomed now, the spir-it fi-eth:
 2. They who die in Christ are blest: Ours be, then, no thought of grieving: Sweetly with their God they rest, All their toils and troubles leaving:

mp *Cres.* *mf*

High in heaven's own light she dwelleth; Full the song of triumph swelleth: Freed from earth, and earthly failing, Lift for her no voice of wailing.
 So be ours the faith that sav-eth, Hope that eve-ry tri-al braveth, Love that to the end en-dur-eth, And, thro' Christ, the crown secureth.

mf *f* *m* *Cres.*

LUTHER. 8s & 7s.,* PECULIAR.

Partly from HANDEL. 237

Choral. With awe and solemnity.

1. Great God, what do I see and hear! The end of things cre-a - ted: The Judge of man I see appear, On clouds of glo-ry seat - ed: The trumpet sounds; the graves restore
 2. The dead in Christ shall first a - rise, At the last trumpet's sounding, Caught up to meet him in the skies, With joy their Lord surrounding: No gloomy fears their souls dis-may;

The musical score for the first system is in G major (one sharp) and 2/4 time. It features a vocal line at the top and a piano accompaniment below. The piano part consists of two staves: the right hand plays a flowing melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. Dynamics include *mf* (mezzo-forte) and *f* (forte).

The dead which they contained be - fore: Pre-pare, my soul, to meet... him.
 His pres-ence sheds e - ter - nal day On those prepared to meet... him.

The musical score for the second system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, with the right hand featuring more complex figures and the left hand providing harmonic support. Dynamics include *m* (mezzo) and *mf* (mezzo-forte).

3 But sinners, filled with guilty fears,
 Behold his wrath prevailing;
 For they shall rise, and find their tears
 And sighs are unavailing:
 The day of grace is past and gone;
 Trembling they stand before the throne,
 All unprepared to meet him.

4 Great God, what do I see and hear!
 The end of things created:
 The Judge of man I see appear,
 On clouds of glory seated:
 Before his cross I view the day
 When heaven and earth shall pass away,
 And thus prepare to meet him.

WORSHIP. (Safely through another week.) 7s. 6 lines.

L. Haworth.
From B. A. Colls, by permission.

Medium movement.

1. Safe-ly through an - oth - er week; God has brought us on our way; Let us now a blessing seek, Waiting in his courts to - day,
3. Here we come thy name to praise; Let us feel thy presence near; May thy glo - ry meet our - eyes, While we in thy house ap - pear;

m *mp* *mf* *m*

Day of all the week the best, Emblem of e - ter - nal rest, Day of all the week the best, Emblem of e - ter - nal rest.
Here af - ford us, Lord, a taste Of our ev - er - last - ing feast, Here af - ford us, Lord, a taste Of our ev - er - last - ing feast.

Solo *Tutti* *Cres.*

MOORFIELD. 8s & 4s.*

239

Medium movement.

1. A-las! how poor and little worth Are all those glit'ring toys of earth That lure us here! Dreams of a sleep that death must break: Alas! before it bids us wake, They dis - ap-pear.
 2. Our birth is but the starting-place; Life is the running of the race, And death the goal: There all those glit'ring toys are brought; That path alone, of all unsought, is found of all.
 3. O, let the soul its slumbers break, Arouse its senses and awake To see how soon Life, like its glories, glides away, And the stern footsteps of de - cay Come stealing on.

CONSOLATION. 11s & 10s.

V. C. T.

Medium movement. With pathos.

1. Come, ye disconsolate, where'er you languish: Come, at the shrine of God, fervently kneel; Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that heav'n cannot heal.
 2. Joy of the comfortless, light of the straying, Hope when all others die, fadeless and pure, Here speaks the Comforter, in God's name saying, Earth has no sorrow that heav'n cannot cure.
 3. Here see the bread of life; see waters flowing Forth from the throne of God, pure from above; Come to the feast of love; come, ever knowing Earth has no sorrow but heav'n can remove.

HINTON. 11s.

German.

The Lord is my Shepherd; no want shall I know: I feed in green pastures, safe fold-ed to rest; He lead-eth my soul where the still waters flow,

GALLATIN. 10s & 11s. (6 lines.) *

Quite Fast, exact Time, and Staccato.

Re-stores me when wandering, redeems when oppressed. House of our God, with cheerful anthems ring, While all our lips and hearts his glo-ry sing; The opening

year his graces shall proclaim, And all its days be vocal with his name: The Lord is good, his mercies never end-ing, His blessings in perpetual showers de-scend-ing

TRIUMPH. 11s.*

241

Bold and energetic.

1. Daughter of Zion, awake from thy sadness; A - wake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the daystar of gladness; Arise, for the night of thy sorrow is o'er.

Soli. - - - - - Tutti. *f*

THE LORD IS GREAT. 11s & 8s.

From Boston Academy's Coll.
by permission.

Allegretto. With majesty.

1. The Lord is great; ye hosts of heaven a-dore him. And ye who tread this earthly ball; In ho - ly songs re-joice a-loud be - fore him, And shout his praise who made you all.
2. The Lord is great; his maj-es - ty how glorious! Re-sound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns forevermore.

mf *m* *m* *f* *ff*

Unison. Unison.

BURLINGTON. 12s, 11s & 8s.

(Words by Rev. S. F. Smith.)

From the Best. Academy's Coll.
by permission.

Allegro. With boldness and sublimity.

1. The Prince of salvation in triumph is rid-ing, And glo-ry attends him along his bright way; The ti-dings of grace on the breezes are gliding, And nations are owning his sway.
 2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign, Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.
 3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise, And heaven shall re-echo the song of salvation, In rich and me-lodious lays.

mf *Cres.*
Unison. *Unison.* *Unison.*

Slowly, and with strong accent.

HIRAM. 12s & 11s.

H. H. HAWLEY.

1. Hark, sinner, while God from on high doth entreat thee, And warnings with accents of mercy doth blend; Give ear to his voice, lest in judgment he meet thee; "Thy harvest is passing, thy summer will end."
 2. How oft of thy danger and guilt he hath told thee! How oft still the message of mercy doth send! Haste, haste, while he waits in his arms to enfold thee; "Thy harvest is passing, the summer will end."

MONTGOMERY. S. H. M.*

243

With deep solemnity.

1. This place is ho - ly ground; World, with its cares, a - way; A ho - ly, sol - emn still - ness round This life - less, moul - dering clay;
 2. Be - hold the bed of death, The pale and mor - tal clay; Heard ye the sob of part - ing breath? Marked ye the eye's last ray?

Nor pain, nor grief, nor anx - ious fear, Can reach the peace - ful sleep - er here.
 No; life so sweet - ly ceased to be, It lapsed in im - mor - tal - i - ty.

3 Why mourn the pious dead?
 Why sorrows swell our eyes?
 Can sighs recall the spirit fled?
 Shall vain regrets arise?
 Though death has caused this altered mien,
 In heaven the ransomed soul is seen.

4 Bury the dead, and weep
 In stillness o'er the loss;
 Bury the dead; in Christ they sleep
 Who bore on earth his cross;
 And from the grave their dust shall rise,
 In his own image, to the skies.

With seriousness.

1. O, what is life! 'tis like a flow'r That blossoms and is gone; It flourishes its little hour, With all its beauty on: Death comes, and, like a wintry day, it cuts the lovely flow'r away.

2. O, what is life! 'tis like the bow That glistens in the sky; We love to see its colors glow; But while we look, they die: Life fails as soon: today 'tis here; To-morrow it may disappear.

3. Lord, what is life? if spent with thee In humble praise and prayer, How long or short our life may be, We feel no anxious care: Tho' life depart, our joys shall last When life and all its joys are past.

Soll. Treble or Alto. Tutti. *p* *m* Cres. *mp* *m* Rall.

MESSIAH C. H. M.

V. C. T.

With solemnity. (Con Expressione.)

Inscribed to G. F. R., New-York.

1. He knelt; the Saviour knelt and prayed, When but his Father's eye Look'd thro' the lonely garden's shade, On that dread agony: The Lord of all above, beneath, Was bow'd with sorrow unto [death.

2. The sun went down in fearful hour; The heav'n's might well grow dim, When this mortality had pow'r To thus o'ershadow him; That he who gave man's breath might know The very [depths of human woe.

Org. *mf* Voice. *m* Cres. *m* Cres.

Base Solo. *>* Cres. *Tutti.*

*Adapted more particularly to the 2nd stanza.

HARTFORD. P. M.*

245

Larghetto, Cantabile.

1. Vi - tal spark of heavenly flame, Quit, O quit this mor-tal frame; Trembling, hop-ing, linger-ing, fly-ing, O, the pain, the bliss of dy-ing!

mp

m

Cease, fond na - ture, cease thy strife, And let me lan - guish in - to life.

Cres.

Rall.

2 Hark!—they whisper; angels say,
“Sister spirit, come away;”
What is this absorbs me quite?—
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?—
Tell me, my soul, can this be death?

3 The world recedes; it disappears;
Heaven opens on my eyes; my ears
With sounds seraphic ring;
Lend me your wings! I mount! I fly!
“O Grave, where is thy victory?
O Death, where is thy sting?”

Allegretto. With animation.

1. Let eve-ry heart re-joice and sing; Let cho-ral an-thems rise; Ye reverend men and chil-dren, bring, To God your sac-ri-fice;
 For he is good; the Lord is good, And kind are all his ways; With songs and honors sound-ing loud, The Lord Je-ho-vah praise.
 2. He bids the sun to rise and set; In heaven his power is known; And earth, subdued to him, shall yet Bow low be-fore his throne;
 For he is good; the Lord is good, And kind are all his ways: With songs and honors sound-ing loud, The Lord Je-ho-vah praise.

While the rocks and the rills, While the vales and the hills, A glorious anthem raise; Let each pro-long the grate-ful song, And the God of our fathers praise.
 While the rocks and the rills, &c.

SAVANNAH. 10s.

PLEYEL.

247

Allegretto, Staccato.

From Jesse's root, behold a branch arise, Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter and from heat a shade.

DANTE. 10s.

V. C. T.

Slow. Chantant.

1. Along the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose. Her friends, her children, mingled with the dead.
2. The tuneless harp, that once with joy we strung, When praise employed, and mirth inspired the lay, In mournful silence, on the willows hung, And growing grief prolonged the tedious day.

First system of musical notation. It consists of four staves. The top staff is a vocal line in treble clef with a 4/4 time signature. The second and third staves are piano accompaniment in treble and bass clefs respectively. The bottom staff is a vocal line in bass clef. The lyrics are: "Hark! hark, a shout of joy, The world, the world is call - ing, In east, in west, in north, in south, See Sa - tan's kingdom". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Hark! hark, a shout of joy, The world, the world is call - ing, In east, in west, in north, in south, See Sa - tan's kingdom

Hark! hark, a shout of joy,.....

Hark! hark, a shout of joy, The world, the world is call - ing, In east, in west, in north, in south, See Sa - tan's kingdom

Second system of musical notation. It consists of four staves. The top staff is a vocal line in treble clef with a 4/4 time signature. The second and third staves are piano accompaniment in treble and bass clefs respectively. The bottom staff is a vocal line in bass clef. The lyrics are: "fall - ing. Wake! wake, the church of God, And dis - si - pate thy slumbers; Shake off thy dead - ly ap - a - thy, And marshal all thy numbers". The piano part continues with a rhythmic accompaniment. A "RIT." (Ritardando) marking is present above the third staff.

fall - ing. Wake! wake, the church of God, And dis - si - pate thy slumbers; Shake off thy dead - ly ap - a - thy, And marshal all thy numbers

fall - ing. Wake! wake, the church of God, And dis - si - pate thy slumbers; Shake off thy dead - ly ap - a - thy, And marshal all thy numbers

RIT.

Rather Fast.

FOLSOM. 11s & 10s.

MOZART. 249

Brightest and best of the sons of the morning, Dawn on our dark-ness, and lend us thine aid; Star of the east, the ho-ri-zon a-dorn-ing,

MONTAGUE. 10s & 11s.

From "H. & H. Coll."

Faster than Medium.

Guide where the in-fant Re-deem-er is laid.

The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to

west the sovereign orders spread, Thro' distant worlds and regions of the dead: The trumpet sounds; hell trembles; heaven rejoices; Lift up your heads, ye saints, with cheerful voices.

LYONS. 10s & 11s. 4 lines.

HAYDN.

Allegretto. Sincere, with strong accent upon the first part of the measure.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices u-ni-ted the anthem prolong, And show forth his praises in mu-sic di-vine.

mf *Soli. m* *Tutti. cres. - - Ritard.*

ADMONITION. 11s.

Melody. "Sweet Home."

1. Delay not, delay not; O sinner, draw near; The waters of life are now flowing for thee; No price is demanded; the Saviour is here; Re-demption is purchased, salvation is free.
 2. Delay not, delay not; why longer abuse The love and compassion of Jesus, thy God! A fountain is opened; how canst thou refuse To wash and be cleansed in his pardoning blood.

EASTON. 11s.

V. C. T.

251

Medium movement, Cheerful.

The Lord is my Shep-herd, no want shall I know; I feed in green pas-tures, safe fold-ed I rest; He lead-eth my

Solo.

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. The tempo is marked 'Medium movement, Cheerful.' The lyrics are 'The Lord is my Shep-herd, no want shall I know; I feed in green pas-tures, safe fold-ed I rest; He lead-eth my'. The piano part features a 'Solo.' marking.

soul where the still wa-ters flow, Re-stores me when wan-dering, re-deems when op-pressed. Re-stores me when wan-dering, re-deems when op-pressed.

Tutti *mf* *mp* *f* *m* *mp* *Slow.*

This musical system continues the piece. The vocal line and piano accompaniment are in the same key and style as the first system. The lyrics are 'soul where the still wa-ters flow, Re-stores me when wan-dering, re-deems when op-pressed. Re-stores me when wan-dering, re-deems when op-pressed.' The piano part includes dynamic markings: *Tutti mf*, *mp*, *f*, *m*, *mp*, and *Slow.*

CALIFORNIA. 11s & Ss. DOUBLE.

V. C. T.

Cheerful.

1. O thou in whose presence my soul takes de-light, On whom in af-flic-tion I call; My com-fort by day, and my song in the night, My hope, my sal-va-tion, my all.

m *mp* *m* *cre.*

Soli.

Slow.

Where dost thou at noon-tide re-sort with thy sheep, Say, why in the val-ley of death should I weep, Or a-lone in the wil-derness rove?

To feed on the pastures of love. *Tutti.* *m* *Slow.*

Where dost thou at noon-tide re-sort with thy sheep, *Soli.*

VISTULA. 11s & 8s. DOUBLE *

253

Allegretto Andantino. Declamando.

1. Stand up, O ye heralds, your mission proclaim, And wide be your banners unfurled; Declare to the heathen, Im-man-u-el's name, Speak, speak to a per-ish-ing world.

mf

Unisons.

See millions unnumbered in darkness profound, Still groping their des-o-late way; Unheard the mild accents of mercy's sweet sound, Unseen the bright glimm' rings of day.

VIRGILIUS.

Moderato. Con Moto.

Thou art gone to the grave—we no
 1. Thou art gone to the grave—and its man
 3. Thou art gone to the grave—but 'twere wrong to do
 4. Thou art gone to the grave—but 'twere wrong to do

mp *cres.* *mp* *Slow.*

... through the glo
 ... Saviour hath die
 ... the seraphim's
 ... is thy guide

1. Thou art gone to
 3. Thou art gone to
 4. Thou art gone to

mp

cres.

Slow.

And the lamp of his love is thy guide through the gloom.
 And the sinners may hope, since the Saviour hath died.
 And the song that thou heardst, was the seraphim's song.
 And death hath no sting, since the Saviour hath died.
 Where no sting, since the Saviour hath died.

Slow.

por - tals be - fore thee, And the lamp of his love is thy guide through the gloom
 spread en - fold thee, And sin - ners may hope, since the Sa - viour hath died—
 bright on thy wak - ing, And the song that thou heardest, was the seraphim's song—
 soon will re - store thee, Where death hath no sting, since the Sa - viour hath died—

por - tals be - fore thee, And the lamp of his love is thy guide through the gloom
 spread en - fold thee, And sin - ners may hope, since the Sa - viour hath died
 bright on thy wak - ing, And the song that thou heardest, was the seraphim's song
 soon will re - store thee, Where death hath no sting, since the Sa - viour hath died

por - tals be - fore thee, And the lamp of his love is thy guide through the gloom
 spread en - fold thee, And sin - ners may hope, since the Sa - viour hath died
 bright thy wak - ing, And the song that thou heardest, was the seraphim's song
 soon will re - store thee, Where death hath no sting, since the Sa - viour hath died

"The Widow and the Fatherless."

V. C. T. 255

May be sung as a Duet, Quartet, or Chorus.

When thy harvest yields thee plea-sure, Thou the golden sheaf shalt bind; To the poor belongs the trea-sure Of the scattered ears be-hind: This thy

"O my soul, what means this sadness?" V. C. 2

God or-dains to bless The wid-ow and the fa-ther-less.

O my soul, what means this sadness! Wherefore art thou thus cast down!

Let thy griefs be turned to glad-ness; Bid thy rest-less fears be gone; Look to Je-sus, Look to Je-sus, And re-joice in his dear name.

ANTHEM. "Praise waiteth for thee."

M. H. H.

Anthem.

Praise wait - eth for thee, O God, in Zi - on, And un - to thee, and

And un - to thee, and un - to thee shall the vow be per - form - ed,

Praise wait - eth for thee, O God, in Zi - on, And un - to thee, and

CHORAL.

un - to thee shall the vow be per - form - ed. O, thou that hear - est prayer, un - to

Unisons. - -

un - to thee shall the vow be per - form - ed. O, thou that hear - est prayer, un - to

"Praise waiteth for thee." CONTINUED.

257

thee shall all flesh come,

In - i - qui - ties pre - vail a - gainst me, As for our trans - gressions, thou shalt purge them a - way.

thee shall all flesh come,

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "thee shall all flesh come," followed by a rest. The piano accompaniment begins with the lyrics "In - i - qui - ties pre - vail a - gainst me, As for our trans - gressions, thou shalt purge them a - way." and continues with a melodic line. The system ends with a double bar line.

Blessed is the man whom thou choosest, And causest to approach unto thee, that he may dwell in thy courts.

CHANT.

Blessed is the man whom thou choosest, And causest to approach unto thee, that he may dwell in thy courts.

The second system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with the lyrics "Blessed is the man whom thou choosest, And causest to approach unto thee, that he may dwell in thy courts." and continues with a melodic line. The piano accompaniment begins with the lyrics "Blessed is the man whom thou choosest, And causest to approach unto thee, that he may dwell in thy courts." and continues with a melodic line. The system ends with a double bar line.

"Praise waiteth for thee." CONCLUDED.

Allegro con Spirito.

H. H. M.

The musical score is written for a voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro con Spirito.' and the composer is 'H. H. M.'.

The lyrics are as follows:

We shall be sat - is - fied with the good-ness, with the good-ness of thy house. We shall be sat - is - fied with the

We shall be sat - is - fied with the good-ness, with the good-ness of thy house. We shall be sat - is - fied with the

good-ness of thy house, e - ven of thy ho - ly, ho - ly tem - ple, e - ven of thy ho - ly tem - ple.

good-ness of thy house, e - ven of thy ho - ly, ho - ly tem - ple, e - ven of thy ho - ly tem - ple.

'TRIO & CHORUS. THE ORPHAN'S PRAYER.

Words by MISS CARTER.

JOHN COLE,
Baltimore.

259

Alto. Soli. Moderato Affetuoso, (Cantabile.)

*1. What tho' worldly friends may frown, Why should I de-ject-ed be; Fa-ther let thy love be known, Let me find my all in thee,
2. Sorrow's child I long have been, Of-ten for un-kindness mourn'd: Friendless Orphan, poor and mean; By the proud and weal - thy scorn'd,
Soprano. Soli.
3. Earthly com-forts fade and die, Sorrows oft our joys at-tend, But if we on God re-ly, He will prove our con-stant friend,
Bass. Soli.

Moderato Andantino.
Tutti. f

Nev-er let my soul de-spair— God will hear the Orphan's prayer. Nev-er let my soul de-spair— God will hear the Or-phan's prayer.
Still to God did I re-pair, And he heard the Orphan's prayer. Still to God did I re-pair, And he heard the Orphan's prayer.
Tutti. On him I'll cast eve-ry care— He re-gards the Orphan's prayer. On him I'll cast eve-ry care— He re-gards the Or-phan's prayer.
mf Tutti. f Soli. < > Tutti. mf m < > < >
Tutti. f
Tutti. f

* This tune can be used as a 7s, double, and is well adapted to the words of the 466 Hymn "Church Psalmody."

SENTENCE. "I will lay me down in peace."

V. C. T

Close connected style.

Soll. I will lay me down, I will lay me down, will lay me down in peace, to sleep;

I will lay me down, I will lay me down, I will lay me down in peace, to sleep,

Soll. I will lay me down, I will, &c. **Sym.**

Tutti. 77 *cres.*

For thou, O Lord, on - ly mak-est me to dwell safe ly, Thou, O Lord, on - ly mak-est me to dwell safe - ly; dwell safe - ly.

Tutti. 77 *cres.*

"I would not live alway." QUARTETT.

H. H. H. 261

1. I would not live al-way; I ask not to stay Where storm af-ter storm ris-es dark o'er the way; The
4. Who, who would live al-way a-way from his God, A-way from yon hea-ven, that bliss-ful a-bode, Where

Dim.

few lu-cid morn-ings that dawn on us here Are fol-lowed by gloom, or be-cloud-ed with fear.
riv-ers of pleas-ure flow bright o'er the plains, And the noon-tide of glo-ry e-ter-nal-ly reigns!

DUET & CHORUS. "Time is winging us away."

V C. T

Legato. Con Moto.
Alto.

1. Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day—A jour - ney to the tomb:

Soprano.

CHORUS.

Larghetto. (A little slower than the Duet above.)

Youth and vig - or soon will flee, Bloom - ing beau - ty lose its charms; All that's mor - tal soon shall be En - closed in death's cold arms.

mp (Doloreoso.) *mf* *f* *p* *pp*

The movement, a little faster than the 1st chorus.

1. Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day—A jour - ney to the tomb:

Soprano.

CHORUS.

Allegro, cheerful and joyful. (Giusto.)

But the Christian shall en-joy Health and beauty, soon, above, Far beyond the world's alloy, Secure in Je - sus' love, Se - cure in Je - sus' love.

mf *ff* *f* *p* *Dim.* *Ritard.*

SENTENCE. "if a man die, shall he live again."

V. C. T.

Soli. Largo.

Tutti. Allegretto.

Cres.

If a man die, shall he live a - gain! If a man die, shall he live a - gain! I know that my Re - deem - er liveth, I know that my Re - deem - er liveth,

Soli. Largo.

Tutti. Allegretto.

Cres.

If a man die, shall he live a - gain! If a man die, shall he live a - gain! I know that my Re - deem - er liveth, I know that my Re - deem - er liveth,

And that he shall stand, at the latter day up - on the earth, in my flesh, in my flesh shall I see God, shall I see God.

And that he shall stand, at the latter day, at the latter day up - on the earth, and that in my flesh, and that in my flesh shall I see God, shall I see God.

And that he shall stand, at the latter day up - on the earth, in my flesh, in my flesh shall I see God, shall I see God.

QUARTETT, OR SEMI CHORUS. "Father, I call on thee." KOERNER'S PRAYER*

265

Moderate. With earnest expression.

Arranged in four parts for this work.

m *mf*

1. Fa - ther, I call on thee, As I stand 'midst the smoke and the cannon's loud boom; Whilst their lightnings are flash - ing all
 2. O Fa - ther, strengthen me— Un - to vic - to - ry lead me; or lead me to death; I'll ac - knowledge thy pow - er to

3. I bow my God, to Thee; When the Autumn's in prime with its grandeur of leaves; As well when its thunder the
 4. Fa - ther, show grace to me; My life in - to thy hands I cheer - ful - ly re - sign, Thou re - sum - est thy gift— I

m *mf*

Cres. *mp Più Largo.*

dim through the gloom— Thou ru - ler of bat - tles, I call up - on thee; O Fath - er, strength - en me.
 my lat - est breath; O Lord, as Thou wilt; be it done un - to me; I bow my God to Thee.

bat - tle field heaves; Thou foun - tain of mer - cy, I bow un - to thee; Fa - ther, show grace to me.
 will not re - pine; Throughout life, as in death, Oh be gra - cious to me, Fa - ther, I hon - or thee.

Cres. *mp Più Largo.*

* Theodore Koerner, author of the above words, entitled "Koerner's Prayer on the field of battle," a German poet who entered the Prussian army, and fell at the battle of Leipzig.

SENTENCE. "The Lord is in his holy temple."*

JOHN H. WILCOX.
Presented for this work.

Medium movement, with awe and reverence.

The Lord is in his ho-ly tem-ple; The Lord is in his ho-ly tem-ple, Let all the earth keep si-lence; Let

m *cres.* *mp* *Sw. Org. Dul.*

The Lord is in his ho-ly tem-ple; The Lord is in his ho-ly tem-ple, Let all the earth keep si-lence; Let

all the earth keep si-lence; Keep si-lence be-fore him, be-fo-re him.

Sw. Si. Dimp. *p* *pp*

all the earth keep si-lence Keep si-lence be-fore him, be-fo-re him.

HYMN. "Our Father in heaven."

V. C. T.

267

Moderato.

1. Our Fa - ther in hea - ven, We hal - low thy name! May thy king - dom ho - ly On earth be the same!
2. For - give our trans - gres - sions, And teach us to know That hum - ble com - pas - sion Which par - dons each foe;

Oh give to us dai - ly Our por - tion of bread; It is from thy boun - ty That all must be fed.
Keep us from temp - ta - tion, From weak - ness and sin, And thine be the glo - ry For ev - er - A - - men.

Solo.

Tutti.

"Watchman, tell us of the night."

H. H. H.

Soprano
Watch-man! tell us of the night, What its signs of prom-ise are. Trav'-ler! o'er yon mountain's height, See that glo-ry-

Tenor.
Base.

Alto.

Inst.

TUTTI.
beam-ing star,

DUET. Soprano.
Watch-man, does its beau-teous ray

Alto.

Trav-eler, o'er yon moun-tain's height, See that glo-ry-beam-ing star:

Inst.

"Watchman, tell us of the night." CONCLUDED.

269

Tenor. **CHORUS. Allegro.**

Aught of hope or joy fore-tell! Trav-'ler! yes; it brings the day, Prom-ised day of Is-ra-el. Trav-'ler! Trav-'ler!

Base. **Alto.**

Trav-'ler! yes, it brings the

Soprano.

Trav-'ler! Trav-'ler!

yes, it brings the day, Prom-ised day, Prom-ised day, &c. Prom-ised day, &c.

day, Prom-ised day of Is-ra-el, Prom-ised day of Is-ra-el

yes, it brings the day, Prom-ised day, Prom-ised day, &c.

HYMN. "Rock of Ages, cleft for me."

V. C. T.

As sung by the Author's Choir at St. Peter's Church, Niagara Falls.

From thy side a healing flood, Be of sin t

Rock of A-ges, cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood, From thy side a healing flood, Be of sin t

Let the wa-ter and the blood, From thy side a healing flood, Be of sin t

Organ.

Voice.

Dim.

dou-ble cure, Save from wrath and make me pure, Should my tears for ev-er flow, Should my zeal no long-er know

dou-ble cure, Save from wrath and make me pure, Dim.

dou-ble cure

"Rock of Ages." CONTINUED.

271

Cres.

In my hand no price I bring, Sim-ply to thy cross I cling,

p

This for sin could not a-tone, Thou must save, and thou a-lone, In my hand no price I bring, Sim-ply to thy cross I cling, Sim-ply to thy

Cres.

In my hand no price I bring, Sim-ply to thy cross I cling, Sim-ply to thy

Ritard.

ff

When I rise to worlds unknown,

cross I cling, Ritard.

While I draw this fleeting breath, When mine eye-lids close in death, When I rise to worlds unknown,

ff

cross I cling.

When I rise to worlds unknown,

"Rock of Ages." - CONCLUDED.

And be-hold thee on thy throne, Let me hide my-self in thee, Let me hide my-self in thee.

Rock of A-ges, cleft for me, Let me hide my-self in thee, Let me hide my-self in... thee.

And be-hold thee on thy throne, Rock of A-ges, cleft for me, Let me hide my-self in... thee.

Let me hide my-self in thee, Let me hide my-self in thee.

CHANT. "O, let me die!"

1. O let me die, why cling to life, To combat with its pains and strife, To longer grovel here on earth, A-way from joys of heaven-ly birth!

SOLO. Oh, let me die, why cling to life,
To combat with its pains and strife,
To longer grovel here on | earth,
Away from joys of heavenly birth!

SOLO. Why seek to rob the silent tomb
Of prey, that fears no more its gloom;
But looks upon its narrow | bound,
With solemn, saddened joy profound!

SOLO. Why wish to keep me prisoned here,
Where all is cheerless, lone and drear,
Where sighs the soul for purer | love,
Found only in those realms above!

SOLO. 'Tis sweet to think, when ends life's toil,
The spirit, washed from stain and soil,
Shall bask in Heaven's broad blaze of | light,
Unclouded by earth's stormy night!

SOLO. Shall mount on new exulting thought,
Alone by Heaven-born muses taught,
And drink from out those purling | streams,
That haunted, oft, my vision dreams.

SOLO. Then let me die—oh, let me go,
Where ne'er is heard the wail of woe,
Where spirits pure can lave with | in
The fount of life, unmixed with sin!

SEE, DAYLIGHT IS FADING.

V. C. T.

273

SOLO. Half a Second to a Beat.

1. See, daylight is fading o'er earth and o'er ocean, The sun has gone down on the far-distant sea; O, now, in the hush of life's fitful commotion, We lift our tired spirits, dear Saviour, to thee.

CHORUS.

2. Full of woe thou foundst afar on the mountain, As eventide spread her dark wing o'er the wave; Thou Son of the Highest, and life's endless fountain, Be with us, we pray thee, to bless and to save.

WHERE THE WICKED CEASE.

V. C. T. Words by ADELA ADAMS.

CHANT.

| | | | |
|--|---|--|---|
| 1. When temptation's darts assail us, When by care and sorrow prest, | When the world is dark around us, And all within devoid of rest— | How sweet, to muse with joyful faith, On the mansions . . . of the blest, | "Where the wicked cease from troubling, And the weary are at rest!" |
| 2. When the friends we love so dearly, And in whom our fond hopes meet, | Touched by death, turn from us early, And leave us for their heavenly seat, | 'Tis joy to think we soon shall meet them in heaven, and be with them a guest, | "Where the wicked cease from troubling, And the weary are at rest!" |
| 3. When the war of life is ended, When its toils and . . . cares are o'er, | When earthly scenes recede from view, And we the tide shall stem no more, | 'Twill be seraphic bliss to rise, And receive the crown . . . of the blest, | "Where the wicked cease from troubling, And the weary are at rest!" |

ANTHEM. "He shall come down like rain."*

*The Symphonies in the Duet, together with many portions of the Choral part of this piece, have been added to the original by the Editor, expressly for this work

Moderate. Andantino.

Alto. Soli.

He shall come down like rain up - on the mown grass. He shall come down like rain up - on the mown grass.

Soprano. Soli.

Sym.

As show'rs that wa - - ter that wa - ter the earth, In his days shall the righteous flow.

Sym.

Sym.

- ish, In his days shall the right - eous flour - ish.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat major). It begins with a rest, followed by the lyrics "- ish, In his days shall the right - eous flour - ish." The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a variety of chords and melodic lines, including some with accents and slurs.

Chorus. *f* And his name shall en - dure, shall en - dure for - ev - - er, And his name shall en - - dure for - ev - - er, In *m*

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with the word "Chorus." followed by the lyrics "And his name shall en - dure, shall en - dure for - ev - - er, And his name shall en - - dure for - ev - - er, In". The piano accompaniment continues with similar harmonic support, including chords and melodic lines. The system concludes with a double bar line.

his days shall the right-eous * flour -- ish, And his name shall en - dure for -- ev - - er, In his days shall t

The first system of the musical score consists of eight measures. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes chords and single notes, with some measures having a fermata over the final note.

right-eous flour - ish, And his name shall en - - dure for -- ev - er, Shall en - - dure for - - - ev - - er, for - - - ev - - er

Adagio.

The second system of the musical score consists of eight measures. It continues the vocal line and piano accompaniment. The tempo marking "Adagio." appears at the end of the system. The piano part features more complex chordal textures and some melodic lines in the right hand.

HYMN. "O weep not for the joys that fade."

V. C. T. 277

Moderato. With fervent expression. Cantabile.

Soli.

1. O weep not for the joys that fade, Like eve - ning lights a - way, For hopes that like the stars decayed, Have left their mor - tal day,
2. O weep not for the friends that pass In - to the lone - ly grave, As bree - zes sweep the with - erd grass A - long the rest - less wave;

Soli.

Soli.

Soli.

Tutti. *ff*

For clouds of sorrow will de - part, And bril - liant skies be given, And tho' on earth the tear may start, Yet bliss awaits the ho - ly heart, Amid the bow'rs of heaven.
For tho' thy pleasures may de - part, And mourn - ful days be given, And lonely though on earth thou art, Yet bliss awaits the ho - ly heart, When friends rejoice in heaven.

Tutti. *m*

WHO ARE THESE IN BRIGHT ARRAY?—Anthem.*

Rev. vii. 13, 14, 15, 16, 17.

Moderato. (Delicately.)

TUTTI. *TUTTI.* *TUTTI.* **V. C. T.**

Who are these? Who are these? Who are these?

Who are these, who are these, who are these in bright ar-ray? in bright ar-ray? in bright ar-ray? in bright ar-

SOLO. *SOLO.* *SOLO.* *SOLO.*

Moderato.

TUTTI. *TUTTI.* *TUTTI.*

Who are these? Who are these? Who are these?

TUTTI. (Melody in Tenor and Alto.)

These are they who've washed their robes in the blood of the Lamb; These are they who have washed their robes in the blood of the Lamb; Are they before the

TUTTI.

ray? These are they who've washed their robes in the blood of the Lamb; These are they who have washed their robes in the blood of the Lamb; Are they before the

TUTTI.

TUTTI.

BASSES.

These are they, &c. Therefore are, &c.

* Choirs desiring a selection of pieces resembling this, are referred to "Taylor's Choral Anthems."

WHO ARE THESE IN BRIGHT ARRAY—Continued.

279

throne of God, and serve him day and night in his tem-ple. *SOLI—Slow and distinct.* For the Lamb upon the thrones,

throne of God, and serve him day and night in his tem-ple. They shall hunger no more, neither thirst an-y more, For the Lamb upon the throne shall feed them, . *SOLI—Slow and distinct.* *SOLI—Pastorale.*

1st, 2d and 3d SASSES—SOLI. *Inst.*

and lead them . . . to liv - ing foun-tains.

Sym. p *Sym. p* *Sym. p*

WHO ARE THESE IN BRIGHT ARRAY—Concluded.

TUTTI—Moderato. *m*

And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

TUTTI. *m*

And God shall wipe a - way all tears from their eyes, And God shall wipe a - way all tears from their eyes, all tears from their eyes.

TUTTI. *m*

Rall. (Slower and softer)-----

Rall.

Rall.

Rall.

Base hold their notes firm without change of l.

HYMN. "The Lord our God is clothed with might."

V. C. T.

Moderato. *f*

The Lord our God is clothed with might, The winds o - bey his will; He speaks—and in his heaven-ly height The roll - - - ing sun stands

The Lord our God is clothed with might, The winds o - bey his will; He speaks—and in his heaven-ly height The roll - - - ing sun stands

Unison.

f Re - bel, ye waves—and o'er the land With threatening as-pect roar! The Lord up - lifts his mighty hand, *Cres.*

f Re - bel, ye waves—and o'er the land With threatening as-pect roar! The Lord up - lifts his mighty hand, *Cres.*

Synth. f Unisons With threatening as-pect roar, Unisons *f* *Cres.*

ff And chains you to the shore. *mf* Howl, winds of night! *f* your force com - bine! *mf* With - out his high be - hest, *p.*

ff *Synth. ff* Unisons *mf* *f* *mf*

ff *p*

Ye shall not, in the moun-tain pine, Dis-turb the spar-row's nest; the spar-row's nest.

ff *p* *Sym-p* *Cres*

m *pp* *f Allegro.*

His voice sub-lime, is heard a - far, In dis-tant peals it dies; He yokes the whirl-winds to his car

tr *m* *pp* *f Allegro.*

m *pp* *f Allegro.*

sweeps the howl-ing skies, And sweeps the howl-ing skies.

Larghetto Macabro.

Ye na-tions,

Larghetto Macabro.

Unisons.

Sym. ff

bend—in rev-erence bend, Ye mon-archs, wait his nod, And bid the cho-ral song as-cend To cel-e-brate our God.

Cres. f

Cres. f

Cres. f

Cres. f

Moderato Andantino.

Solo. Treble or Tenor.

Sym. I will sing, I will sing, I will sing un - to the Lord,

f Declamando. for he hath tri-umphed glo - rious-ly, he hath triumphed glo - rious-ly, he hath triumphed glo - rious-ly,

Sym. m The Lord is my strength, my strength and song; my song, my song, And is be - come my sal - va - tion. He is my God,

f I will ex - alt him, ex - a - - - - - li him.

Chorus. *Fin Allegro, Giusto.*

Sing, sing, sing, Sing ye to the Lord; Sing ye to the Lord; Sing, sing, Sing ye to the Lord; For he hath triumph'd glorious - ly, for

Sing, sing, sing, Sing ye to the Lord; Sing ye to the Lord; Sing, sing, Sing ye to the Lord; For he hath triumph'd glorious - ly, for

Sing, sing, sing, Sing ye to the Lord; Sing ye to the Lord; Sing, sing, Sing ye to the Lord; For he hath triumph'd glorious - ly, Unisons.

he hath triumph'd glorious - ly, He hath tri - umph'd glorious - ly; He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly,

he hath triumph'd glorious - ly, He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly,

glo - - - rious - ly, He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly, He hath tri - umph'd glorious - ly.

f

Sing, sing, Sing ye to the Lord, for he hath triumph'd glorious - ly, The Lord shall reign for - - - ev - - er, The Lord shall

Sing, sing, Sing ye to the Lord, for he hath triumph'd glorious - ly, The Lord shall reign for - - - ev - - er, The Lord shall

Sing, sing, Sing ye to the Lord, for he hath triumph'd glorious - ly, The Lord shall reign for - - - ev - - er, The Lord shall

ff

reign for - ev - - - er, The Lord shall reign, The Lord shall reign, For - ever and ever, for - ev - er and ev - er, Amen, Amen.

Largo.

reign for - ev - - - er, The Lord shall reign, The Lord shall reign For - ever, and ever, for - ev - er and ev - er, Amen, Amen.

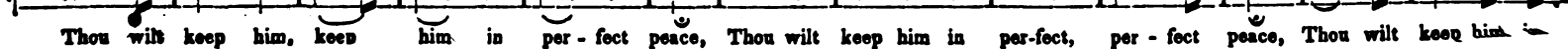
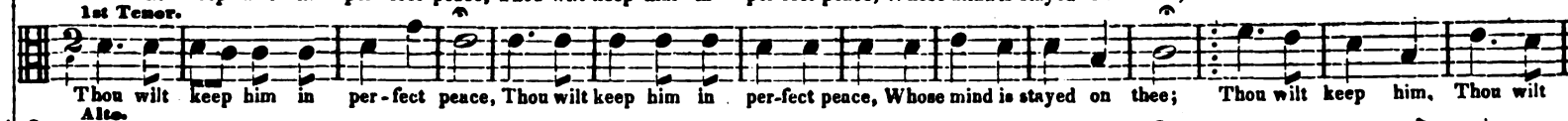
Largo.

reign for - ev - - - er, The Lord shall reign, The Lord shall reign, For - ever, and ever, for - ev - er and ev - er, Amen, Amen.

MOTETTE. "Thou wilt keep him in perfect peace." (FOR FOUR VOICES.)

ASAHIEL ABBOT, New-York. 287

Moderato, with expression.
3d Tenor.



per - fect, per - fect peace, be - cause he trust - eth in thee, he trust - eth in thee, he trusteth in thee, he trust - eth in thee, because he
keep him in per - fect peace, because he trust - eth in thee, he trust - eth in thee, because he trust - eth in thee, he trust - eth in thee,
keep him in per - fect peace, be - cause he trust - eth, trusteth in thee, because he trust - eth in thee, he trust - eth in thee,
per - fect, per - fect peace, in peace, in per - fect peace, because he

trust - eth in thee, he trust - eth in thee, he trust - eth in thee, be - cause he trust - eth in thee. . . .
he trust - eth in thee, he trust - eth in thee, be - cause he trust - eth in thee. . . .
he trust - eth in thee, because he trust - eth, he trust - eth in thee. . . .
trust - eth in thee, be - cause he trust - eth in thee. . . .

Larghetto, Sentimento.

ELEGY. "Rest in peace." QUARTETT.

Words from the German.

V. C. T.

289

Rest in peace, rest in peace, thy pains are ended, Rest in peace, rest in peace, thy pains are ended,

Gent - ly flowed thy soul a - way, Gent - ly flowed thy soul, thy soul a - way.

Gent - ly flowed thy soul a - way, thy soul a - way, Gent - ly flowed thy soul a - way, thy soul a - way.

Gent - ly flowed thy sou - - - a - way, Gent - - - ly flowed thy soul a - way, thy soul a way.

Ritard.

Tears, the part-ing hour at - ten - ded, Tears, the part-ing hour at - ten - ded, But we ask not for thy
Ritard.

Tears, the part-ing hour at - ten - ded, Tears, the part-ing hour at - ten - ded, But we ask not for thy

Ritard.

Tears, the part-ing hour at - ten - ded, Tears, the part-ing hour at - ten - ded, But we ask not for thy

Ritard.

Sym.

T. P. f.

Accelerando.

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy - ful soars thy spirit

T. P. f.

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy - ful soars thy spirit

T. P. f.

Accelerando.

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy - ful soars thy spirit

T. P. f.

m

An-gels of heav'n are round thee; He, the Lord is now thy light.

m

An-gels of heav'n are round thee; He, the Lord is now thy light. Angels of heav'n are round

*m**Sym. f**Dim.*

An-gels of heav'n are round thee; He, the Lord, is now . . . thy light. Angels of heav'n are round

m

An-gels of heav'n are round thee; He, the Lord is now thy light.

*Cres.**Slow.*

An-gels of heav'n are round thee; He, the Lord is now thy light.

*Cres.**Slow.*

thee; He, the Lord is now thy light. An-gels of heav'n are round thee; He, the Lord is now thy light.

*Cres.**Slow,*

thee; He, the Lord is now thy light. An-gels of heav'n are round thee; He, the Lord is now thy light.

*Cres.**Slow.*

An-gels of heav'n are round thee; He, the Lord is now thy light.

SING HALLELUJAH.*

(For Thanksgiving, Dedication, Installation, or Concerts.)

Rather faster than medium:

V. C. 7

Sing hal-le-lu-jah, Sing hal-le-lu-jah, Pr

Sing hal-le-lu-jah, Sing hal-le-lu-jah, Pr

UNISONS. Sym. m Cres.

Faster. Presto. Ritard.

Lord, praise the Lord, praise, praise, praise the Lord. Sing hal-le-lu-jah, Praise the Lord, praise the Lord, praise the Lord, praise, praise the

Faster. Presto. f Ritard.

Lord, praise the Lord, praise, praise, praise the Lord. Sing hal-le-lu-jah, Sing hal-le-lu-jah, Praise the Lord, praise the Lord, praise the Lord, praise, praise the

Faster. Presto. f Ritard.

Faster. Presto. f Ritard.

Base, practice these accidentals with an instrument.

Now, practice these accidentals with an instrument.

* For pieces of similar character to this, for Concerts, &c., see "Taylor's Choral Anthems."

SING HALLELUJAH—Continued.

293

Allegretto—(not too fast.)

Allegretto.

Allegretto.

Ritard......

Sing with a cheerful voice,
Allegretto.

mf *m* *f* *m* *f*

Allegretto.

Ex - alt our God with one ac - cord, Ex - alt our God, And

Sing with a cheerful voice, Ex - alt our God with one ac - cord, And in his name re - joice, and in his name rejoice, Ex - alt our God with one accord, And

Ex - alt our God, &c.

SING HALLELUJAH—Continued.

in his name re - joice, And in his name re - joice, re - joice, re - joice. . . Ne'er cease

in his name re - joice, Ex - alt our God with one ac - cord, And in his name re - joice, And in his name re - joice, re - joice, re - joice. . .

re - joice,

sing, . . . ye ran - somed host, and Ho - ly Ghost, Till in the realms of end - less light

ye ran - somed host, ye ran - somed host, To Fa - ther, Son, and Ho - ly Ghost, Till in the realms of end - less light

(Left hand.)

Ne'er cease to sing, . . .

SING HALLELUJAH—Concluded.

295

prais - es shall u - nite, Your praises shall u - nite; Till in the realms of end - - less light, Your prais - es shall u - nite, Your praises

prais - es shall u - nite, Your praises shall u - nite; Till in the realms of end - less light, Your prais - es shall u - nite, Your praises

shall u - nite,

shall u - nite; Till in the realms of end - less light, Your prais - - es shall u - - - nite, shall u - nite. . .

shall u - nite; Till in the realms of end - less light, Your prais - - es shall u - nite, shall u - nite.

Slow.

Slow.

Slow.

Slow.

HE THAT KEEPETH ISRAEL.—Sentence.

Quiet and Thoughtful.—(Samples.)

V. C. T.
From "Taylor's Choral Anthems," No. 1.
Ad lib.

He that keepeth Is - rael, He that keepeth Is - rael, He that keep-eth Is - rael, shall not slum - ber nor sleep, shall not slumber nor sleep.

Careful here Bass, not too loud.....

SENTENCE. "From the rising of the Sun."

V. C. T.

Allegretto.

Solo.

From the ris - ing of the Sun, Even un - to the go - ing down of the same, Even un - to the go - ing down of the same.

Chorus. *f*

My name shall be great, shall be great a-mong the Gentiles; And in eve-ry place, in-cense shall be of-fered un-

Chorus. *f*

down of the same, My name shall be great, shall be great a-mong the Gentiles; And in eve-ry place, in-cense shall be of-fered un-

Chorus. *f*

My name shall be great, shall be great a-mong the Gentiles; And in eve-ry place, in-cense shall be of-fered un-

Chorus. *f*

to my name, and a pure off-'ring: and a pure off-'ring: For my name shall be great a-mong the heathen, Saith the Lord, Saith the Lord of hosts.

to my name, and a pure off-'ring: and a pure off-'ring: For my name shall be great a-mong the heathen, Saith the Lord, Saith the Lord of hosts.

to my name, and a pure off-'ring: and a pure off-'ring: For my name shall be great a-mong the heathen, Saith the Lord, Saith the Lord of hosts.

HYMN. "Remember the poor."

Words by Rev. H. G. BARRUS. V. C. T.

Allegretto, Recitativo,

DESIGNED FOR CHARITABLE OCCASIONS.

f The tempest is howling, the storm winds are drear, No star rides a-loft the thick darkness to cheer; The streets are de-sert-ed, no traveller in sight, — But

f The tempest is howling, the storm winds are drear, No star rides a-loft the thick darkness to cheer; The streets are de-sert-ed, no traveller in sight, — But

f The tempest is howling, the storm winds are drear, No star rides a-loft the thick darkness to cheer; The streets are de-sert-ed, no traveller in sight, — But

Unisons.

Allegretto p

few will dare brave the dark tem-pest to-night. Hark! heard ye that sigh? From yon-der hov-el it came; The home of a widow, —

few will dare brave the dark tem-pest to-night Hark! heard ye that sigh? From yon-der hov-el it came; The home of a widow, — (a

few will dare brave the dark tem-pest to-night. Hark! heard ye that sigh? From yon-der hov-el it came; The home of a widow, — (a

Larghetto Doloroso.

There, des - o - late, lone-ly, and worn down with care, She thinks of her chil-dren, and breathes out her prayer. O

home but in name;) There, des - o - late, lone-ly, and worn out with care, She thinks of her chil-dren, and breathes out her prayer. O

home but in name;) There, des - o - late, lone-ly, and worn out with care, She thinks of her chil-dren, and breathes out her prayer. O

God, O God, thou hast prom-ised the wid-ow to bless, To care for the fa-ther-less child in dis-tress; Relieve thou this bo-som o'er -

God, O God, thou hast prom-ised the wid-ow to bless, To care for the fa-ther-less child in dis-tress; Relieve thou this bo-som o'er -

God, O God, thou hast prom-ised the wid-ow to bless, To care for the fa-ther-less child in dis-tress; Relieve thou this bo-som o'er -

Ritard.

Tears, the part-ing hour at-ten-ded, Tears, the part-ing hour at-ten-ded, But we ask not for thy

Ritard.

Tears, the part-ing hour at-ten-ded, Tears, the part-ing hour at-ten-ded, But we ask not for thy

Ritard.

Sym. Tears, the part-ing hour at-ten-ded, Tears, the part-ing hour at-ten-ded, But we ask not for thy

Ritard.

T. P. f. *Accelerando.*

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy-ful soars thy spirit bright,

T. P. f.

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy-ful soars thy spirit bright,

T. P. f. *Accelerando.*

stay, But we ask not for thy stay, Loosened from the clay which bound thee, Joy-ful soars thy spir-it bright; Joy-ful soars thy spirit bright,

T. P. f.

m

An-gels of heav'n are round thee; He, the Lord is now thy light.

An-gels of heav'n are round thee; He, the Lord is now thy light. Angels of heav'n are round

m

An-gels of heav'n are round thee; He, the Lord, is now . . . thy light. Angels of heav'n are round

m

An-gels of heav'n are round thee; He, the Lord is now thy light.

*Cres.**Slow.*

An-gels of heav'n are round thee; He, . . . the Lord is now thy light.

*Cres.**Slow.*

thee; He, the Lord is now thy light. An-gels of heav'n are round thee; He, . . . the Lord is now thy light.

*Cres.**Slow,*

thee; He, the Lord is now thy light. An-gels of heav'n are round thee; He, . . . the Lord is now thy light.

*Cres.**Slow.*

An-gels of heav'n are round thee; He, the Lord is now thy light.

Rather faster than medium:

(For Thanksgiving, Dedication, Installation, or Concerts.)

V. C. T.

[illegible]

Base, practice these accidentals with an instrument.

* For pieces of similar character to this, for Concerts, &c., see "Taylor's Choral Anthems."

SING HALLELUJAH—Continued.

Allegretto. (not too fast.)

Allegretto.

Allegretto.

Ritard.....

Sing with a cheerful voice, Allegretto.

Allegretto.

mf *m f m f*

Ex - alt our God with one ac - cord, Ex - alt our God, And

Sing with a cheerful voice, Ex - alt our God with one ac - cord, And in his name re - joice, and in his name rejoice, Ex - alt our God with one accord, And

Ex - alt our God, &c.

SING HALLELUJAH—Continued.

in his name re - jice, And in his name re - jice, re - jice, re - jice. . . Ne'er cease to .

in his name re - jice, Ex - alt our God with one ac - cord, And in his name re - jice, And in his name re - jice, re - jice, re - jice. . .

re - jice,

This system contains the first two staves of music. The top staff is for a vocal part with lyrics. The bottom staff is for a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* (forte) and *ff* (fortissimo).

sing, ye ran - somed host, and Ho - ly Ghost, Till in the realms of end - less light.

ye ran - somed host, ye ran - somed host, To Fa - ther, Son, and Ho - ly Ghost, Till in the realms of end - less light.

This system contains the second two staves of music. The top staff continues the vocal part with lyrics. The bottom staff continues the piano accompaniment. Dynamics include *mp* (mezzo-piano), *f* (forte), and *m* (mezzo). The page ends with a large, stylized graphic element.

SING HALLELUJAH—Concluded.

295

prais - es shall u - nite, Your praises shall u - nite; Till in the realms of end - less light, Your prais - es shall u - nite, Your praises

prais - es shall u - nite, Your praises shall u - nite; Till in the realms of end - less light, Your prais - es shall u - nite, Your praises

shall u - nite,

shall u - nite; Till in the realms of end - less light, Your prais - es shall u - nite, shall u - nite. . .

shall u - nite; Till in the realms of end - less light, Your prais - es shall u - nite, shall u - nite.

Slow.

Slow.

Slow.

Slow.

HE THAT KEEPETH ISRAEL.—Sentence.

And Thoughtful.—(Samples.) *mp* *m* *mf* *m* *p* *m* *Ad lib.*

He that keepeth Is - rael, He that keepeth Is - rael, He that keep-eth Is - rael, shall not slum - ber nor sleep, shall not slumber nor sleep. *Ad lib.*

mp *m* *mf* *m* *p* *m* *Ad lib.*

mp *m* *mf* *m* *p* *m* *Ad lib.*

Careful here *Base, not too loud.*

SENTENCE. "From the rising of the Sun."

V. C. T.

Allegretto. *Solo.*

From the ris - ing of the Sun, *Soli.*

Even un - to the go - ing down of the same, Even un - to the go *Soli.*

ris - ing of the Sun,

Chorus. *f*

My name shall be great, shall be great a-mong the Gentiles; And in eve-ry place, in-cense shall be of-fered un-

Chorus. *f*

down of the same, My name shall be great, shall be great a-mong the Gentiles; And in eve-ry place, in-cense shall be of-fered un-

Chorus. *f*

My name shall be great, shall be great a-mong the Gentiles; And in eve-ry place, in-cense shall be of-fered un-

Chorus. *f*

to my name, and a pure off-'ring: and a pure off-'ring: For my name shall be great a-mong the heathen, Saith the Lord, Saith the Lord of hosts.

ff

to my name, and a pure off-'ring: and a pure off-'ring: For my name shall be great a-mong the heathen, Saith the Lord, Saith the Lord of hosts.

ff

to my name, and a pure off-'ring: and a pure off-'ring: For my name shall be great a-mong the heathen, Saith the Lord, Saith the Lord of hosts.

ff

HYMN. "Remember the poor."

Words by Rev. H. G. BARRUS. V. C. T.

Allegretto, Recitativo.

DESIGNED FOR CHARITABLE OCCASIONS.

f The tempest is howling, the storm winds are drear, No star rides a-loft the thick darkness to cheer; The streets are de-sert-ed,—no traveller in sight,—But

f The tempest is howling, the storm winds are drear, No star rides a-loft the thick darkness to cheer; The streets are de-sert-ed,—no traveller in sight,—But

f The tempest is howling, the storm winds are drear, No star rides a-loft the thick darkness to cheer; The streets are de-sert-ed,—no traveller in sight,—But

Unisons.

Allegretto p

few will dare brave the dark tem-pest to-night. Hark! heard ye that sigh? From yon-der hov-el it came; The home of a widow,—

few will dare brave the dark tem-pest to-night Hark! heard ye that sigh? From yon-der hov-el it came; The home of a widow,—(a

Allegretto p

few will dare brave the dark tem-pest to-night. Hark! heard ye that sigh? From yon-der hov-el it came; The home of a widow,—(a

Larghetto Doleroso.

There, des - o - late, lone-ly, and worn down with care, She thinks of her chil-dren, and breathes out her prayer. O

home but in name;) There, des - o - late, lone-ly, and worn out with care, She thinks of her chil-dren, and breathes out her prayer. O

home but in name;) There, des - o - late, lone-ly, and worn out with care, She thinks of her chil-dren, and breathes out her prayer. O

God, O God, thou hast prom-ised the wid-ow to bless, To care for the fa-ther-less child in dis-tress; Relieve thou this bo-som o'er -

God, O God, thou hast prom-ised the wid-ow to bless, To care for the fa-ther-less child in dis-tress; Relieve thou this bo-som o'er -

God, O God, thou hast prom-ised the wid-ow to bless, To care for the fa-ther-less child in dis-tress; Relieve thou this bo-som o'er -

Cres. *Allegretto.*
burthen'd with grief, And send thou, O send to my children re-lief,

Cres. *Allegretto.*
burthen'd with grief, And send thou, O send to my children re-lief,

Cres. *Allegretto.*
burthen'd with grief, And send thou, O send to my children re-lief. A footstep is heard, her heart bounds with delight; A female has braved the dark storm of the

Solo Allegretto.
burthen'd with grief, And send thou, O send to my children re-lief. A footstep is heard, her heart bounds with delight; A female has braved the dark storm of the

Moderato. *Soli.*
Bless God, O my soul, for my pray'r thou hast heard, Still faithful my

Moderato. *Soli.*
Bless God, O my soul, for my pray'r thou hast heard, Still faithful my

Flute, Dolce. *Soli.*
Bless God, O my soul, for my pray'r thou hast heard, Still faithful my

Solo Moderate.
night! I've come, lonely wid-ow, to give you re-lief, To feed your dear children, and banish your grief.

Moderate.

Chorus. *Len. p*

heart shall con-fide in thy word; Kind angel of mercy, thrice welcome to me, May heaven's best blessings e'er rest upon thee. Say, shall we con-tin-ue the widow to bless?

Chorus. *Len. p*

heart shall con-fide in thy word; Kind angel of mercy, thrice welcome to me, May heaven's best blessings e'er rest upon thee. Say, shall we con-tin-ue the widow to bless?

Chorus. *Len. p*

Say, shall we con-tin-ue the widow to bless?

Chorus. *Len. p*

Tempo.

The fatherless children to help in dis-tress; Be ours then the task, we'll the labor endure, But come to our aid, and re-mem-ber the poor.

f *p*

Tempo.

The fatherless children to help in dis-tress; Be ours then the task, we'll the labor endure, But come to our aid, and re-mem-ber the poor.

f *p*

Tempo.

The fatherless children to help in dis-tress; Be ours then the task, we'll the labor endure, But come to our aid, and re-mem-ber the poor.

f *p*

Tempo.

The fatherless children to help in dis-tress; Be ours then the task, we'll the labor endure, But come to our aid, and re-mem-ber the poor.

f *p*

ANTHEM. "How holy is this place."

V. C. T.

Very slow and expressive.
Soli.

(SUITABLE FOR ORDINATION. OR DEDICATION.)

Cres. - - - Dim.

How ho - ly, how ho - ly, how ho - ly is this place. How ho - ly, how ho - ly is this place; is this place.

How ho - ly, how ho - ly, how ho - ly is this place. How ho - ly, how ho - ly is this place; is this place.

How ho - ly, how ho - ly, how ho - ly is this place. How ho - ly, how ho - ly is this place; is this place.

Allegro, Giusto.

Tutti.

Lord, I have loved the place of thine a - bode; of thine a - bode.

Lord, I have loved the place of thine a - bode; Lord, I have loved the place of thine a - bode; of thine a - bode. And the tem - ple where thy glo - ry

Lord, I have loved the place of thine a - bode; of thine a - bode.

Lord, I have loved the place of thine a - bode; And the tem - ple where thy glo - ry
 dwell-eth, and the temple where thy glo - ry dwell-eth. Lord, I have loved the place of thine a - bode; And the tem - ple where thy glo - ry

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *f* (forte), *Cres.* (Crescendo), and *Tutti.* (Tutti).

dwell-eth; And the tem - ple where thy glo - ry dwell-eth. Lord, I have loved the place of thine a - bode. Lord,
 dwell-eth; And the tem - ple where thy glo - ry dwell-eth. Lord, I have loved the place of thine a - bode; Lord, I have loved the place of thine a - bode. Lord,

Musical notation includes vocal staves with lyrics and piano accompaniment. Dynamics include *f* (forte), *Cres.* (Crescendo), and *Tutti.* (Tutti).

Tutti. *ff* **Ritard.**

I have loved the place of thine a - bode; And the tem - ple where thy glo - ry dwel - leth.

Tutti. *ff* **Ritard.**

I have loved the place of thine a - bode; And the tem - ple where thy glo - ry dwel - leth.

Tutti. *ff* **Ritard.**

I have loved the place of thine a - bode; And the tem - ple where thy glo - ry dwel - leth.

MOTETT. "Go not far from me, O God."

With earnestness, Soft and slow. (*Perfume Di Voce.*)

Alto Soli. *ms*

Cres. . .

V. C. T.

N. B. The first two scores of this piece to the chorus, should in no case be sung faster than Old Hundred. A faster movement entirely destroys its effect.

Treble Solo. *ms*

Forsake me not, for-sake me not, When my strength faileth, When my strength faileth.

Treble Soli. *ms*

Cres. . .

Go not far from me, O God; Cast me not a - way in time of age,

Accompaniment.

Forsake me not, for-sake me not, when my strength faileth, When my strength faileth.

ms

Cres. . .

Soll. m *Cres.* *p* *m* *f* *Accel.* *p* *Ritard.* *pp*

Go not far from me, O God; Cast me not a-way in time of age, Forsake me not, for-sake me not, When my strength faileth, When my strength faileth.

Soll. m *Cres.* *p* *m* *f* *Accel.* *p* *Ritard.* *pp*

Soll. m *Cres.* *p* *m* *f* *Accel.* *p* *Ritard.* *pp*

Go not far from me, O God; Cast me not a-way in time of age, Forsake me not, for-sake me not, When my strength faileth, When my strength faileth.

Soll. m *Cres.* *p* *m* *f* *Accel.* *p* *Ritard.* *pp*

Tutti. Allegro. **Soll.** **Tutti. ff**

O let my mouth be fill - ed with thy praise, O let my mouth be fill-ed with thy praise, That I may sing of thy glo - ry, all the day long,

Tutti. **Soll.** **Tutti. ff**

O let my mouth be fill - ed with thy praise, O let my mouth be fill-ed with thy praise, That I may sing of thy glo - ry, all the day long,

Tutti. **Soll.** **Tutti. ff**

39

ff *Soli.* *Tutti ff*

All the day long; All the day long; That I may sing of thy glo-ry, All the day long; *Soli.*

Tutti ff *Soli.*

I may sing of thy glo-ry, All the day long; All the day long; All the day long; That I may sing of thy glo-ry, *ff* *Soli.*

Tutti ff

All the day long; All the day long; All the day long;

ff *mf* *f* *ff*

All the day long, That I may sing of thy glo-ry, All the day long, All the day long, . . . All the day long.

Tutti ff *mf* *f* *ff*

All the day lo - - - - - ng, All the day long, All the day long, All the day long, All the day long.

Tutti ff *mf* *f* *ff*

All the day long, That I may sing of thy glo-ry, All the day long, All the day long, . . . All the day long.

ff *mf* *f* *ff*

HYMN. "Child of Mortality."

V. C. T.

307

Larghetto. (In part, an Anthem Chant.)

Child of mortality, whence dost thou come, Organ.

Unisons. From the dark womb of earth, I first de- riv'd my birth, And when the word goes forth, That is my home. Solo.

This system contains the first musical staff with a treble clef and a key signature of one sharp (F#). It includes vocal parts and organ accompaniment. The lyrics are: "Child of mortality, whence dost thou come, Organ. From the dark womb of earth, I first de- riv'd my birth, And when the word goes forth, That is my home. Solo."

Tutti.

Child of mortality, whence dost thou come, Organ.

Tutti. From the dark womb of earth, I first de- riv'd my birth, And when the word goes forth, That is my home, Solo.

This system contains the second musical staff, continuing the melody and accompaniment. It includes vocal parts and organ accompaniment. The lyrics are: "Child of mortality, whence dost thou come, Organ. Tutti. From the dark womb of earth, I first de- riv'd my birth, And when the word goes forth, That is my home, Solo."

Chorus. *p* *Soll. Moderato.*

Child of a transient day. There shalt thou rest, there, there, there shalt thou rest. No, when this dream is o'er, No, when this dream is o'er, *Soll.*

Unison. *p* *Soll.*

This system contains the first musical staff with a vocal line and piano accompaniment. The vocal line begins with a 'Chorus' marking and a piano (*p*) dynamic. It includes the lyrics 'Child of a transient day. There shalt thou rest, there, there, there shalt thou rest. No, when this dream is o'er, No, when this dream is o'er, Soll.' The piano part is marked 'Unison' and also begins with a piano (*p*) dynamic. The tempo/style marking 'Soll. Moderato.' is placed above the piano part.

Chorus. *Len.* *T. P.*

Chorus. *Len.* *T. P.*

Then thy freed soul will soar, To where sor-row comes no more, Realms of the blest.

Chorus. *Len.* *T. P.*

Chorus. *Len.* *Sym. f* *T. P.*

This system continues the musical score. It features four staves. The first two staves are vocal parts, both marked 'Chorus.' and 'Len.' (Lento). The third staff is a piano part, also marked 'Chorus.' and 'Len.', and includes the lyrics 'Then thy freed soul will soar, To where sor-row comes no more, Realms of the blest.' The fourth staff is another piano part, marked 'Chorus.' and 'Len.', and includes the markings 'Sym. f' (Symphonic forte) and 'T. P.' (Tutti Piano). The system concludes with a 'tr' (trill) marking on the final note of the fourth staff.

Solo.

Heir of e - ter - ni - ty, Heir of e - ter - ni - ty, Teach me the road, Teach me the road.

Soli.

Trust a Re - deem-er's love, Faith by o - be-dience prove, And

Organ.

m

Org.

Semi-Chorus. Spirito.

Tutti. ff

There, in e - the-real plains, Join th' angel-ic strains, Je - sus for - ev - er reigns, Glo - - ry, Glo - ry to

share in courts a - bove, Christ's own abode. There, in e - the-real plains, Join th' an-gel - ic strains, Je - sus for - ev - er reigns, Glo - ry, Glo - ry, Glo - ry to

Semi-Chorus. Spirito.

Tutti. ff

There, in e - the-real plains, Join th' an-gel-ic strains, Je - sus for - ev - er reigns, Glo - - - ry, Glo - ry to

[illegible]

Je - sus for - ev - er reigns, Je - sus for - ev - er reigns, glo - ry to God. Je - sus for - ev - er reigns, Glo - ry,

Je - sus for - ev - er reigns, Je - sus for - ev - er reigns, Glo - ry, Glo - ry, Glo - ry to God, Je - sus for - ev - er reigns, Glo - ry, Glo - ry,

Je - sus for - ev - er reigns, Je - sus for - ev - er reigns, Glo - ry to God, Glo - ry,

Glo - ry, Glo - ry, Glo - ry to God, Glo - ry, Glo - ry,

Glo - ry to God, Glo - ry to God. A - - men. *Len.* A - - men. *Len.*

Glo - ry to God, Glo - ry, Glo - ry, Glo - ry to God. A - - men. A - - men. *Len.*

Glo - ry to God, Glo - ry to God. A - - men. A - - men. *Len.*

Glo - ry to God, Glo - ry, Glo - ry, Glo - ry to God. *Len.*

[ST-B, M.]

(For Dedication or Installation.)

V. C. T.

* An extensive selection of pieces like the above, suitable for Concerts and other occasions, may be found in "Taylor's Choral Anthems."

WHEN THE LORD SHALL BUILD UP ZION—Continued.

318

in his glo - ry, in his glo - ry, He shall ap - pear in his glo - ry, in his glo - - ry, in his
 pear in his glo - - ry, He shall ap - pear in his glo - ry, in his glo - - ry, He shall a - pear in his

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff. Dynamics include *ff* (fortissimo) and *m* (mezzo-forte).

glo - ry, in his glo - ry, in his glo - ry, in his glo - ry,
 glo - ry, in his glo - ry, He shall ap - pear, he shall ap - pear he shall ap - pear in his glo -
 in his glo - ry, in his glo - ry,

The second system continues the musical score. It includes the same vocal and piano parts. The lyrics continue across the staves. The piano accompaniment features a steady rhythmic pattern in the left hand and chords in the right hand.

WHEN THE LORD SHALL BUILD UP ZION—Concluded.

Close. *Larghetto—(slowly and softly, with care and expression.)*

ff

In his glo - - - ry. *Close. SOLI—Larghetto.* not de - spise their prayer

ry, in his glo - - - ry. *Close. SOLI—Larghetto.* He will re - gard the cry of tur - tes - ti - tute, and not de - spise their prayer *TR*

ff *Close. SOLI—Larghetto.*

mf *mp* *p* *Slow, without*

hear the groaning of the prisoners, and loose those who are ap - point-ed un - to death, who are ap - point-ed un - to de:

mf *mp* *p* *Slow, without*

hear the groaning of the prisoners, and loose those who are ap - point-ed un - to death, who are ap - point-ed un - to dea

mf *mp* *p* *Slow, without*

* Back to the repeat sign on page 312, lower score; and end at the double bar, upper score of this page.

MOTETT. "Blessed are the dead who die in the Lord." (As a QUARTETT, only.) Words from Rev. 14th, 13th. V. C T. 315

Larghetto. With calmness and serenity of expression. (Delicatamente.)

Blessed are the dead, Blessed are the dead, Who die in the Lord, Who die in the Lord, Yea, saith the Spirit, That they may rest from their

Blessed are the dead, Blessed are the dead, Who die in the Lord, Who die in the Lord, Yea, saith the Spirit, That they may rest from their

Blessed are the dead, Who die in the Lord, Who die in the Lord, Yea, saith the Spirit, That they may rest from their

labors, That they may rest from their labors, And their works do follow them, And their works do follow them, That they may rest from their labors, And their works do follow them, do follow them.

labors, That they may rest from their labors, And their works do follow them, And their works do follow them, That they may rest from their labors, And their works do follow them, do follow them

labors, That they may rest from their labors, And their works do follow them, And their works do follow them, That they may rest from their labors, And their works do follow them, do follow them

Medium movement.
1st & 2d Tenor. Solo.

Alto. Solo. O Lord our Gov-ern-or, how ex-cel-lent, how ex-cel-lent is thy name,

O Lord our Gov-ern-or, how ex-cel-lent, how ex-cel-lent is thy name,

1st & 2d Soprano. Solo.

Bass.

O Lord our Gov-ern-or, how ex-cel-lent, how ex-cel-lent is thy name,

1st Tenor only.

ex-cel-lent, how ex-cel-lent is thy name, thy name in all the world, how ex-cel-lent is thy name,

how ex-cel-lent, thy name in all the world,

ex-cel-lent, how ex-cel-lent is thy name, thy name in all the world, how ex-cel-lent is thy name, thy name,

Lord, thy name in all the world. O Lord, thy name, how ex-cel-lent, how ex-cel-lent thy name, thy name, O Lord, in all the world, how

O Lord, how ex-cel-lent, how ex-cel-lent thy name, thy name, O Lord, in all the world, how

1st Soprano only.
O Lord, thy na - - - me,

Lord, thy name in all the world how

Tutti Allegro. f
ex-cel-lent, thy name, thy name, O Lord, in all, all the world. How ex-cel-lent is thy name . . . O Lord, . . . thy name, in

Tutti Allegro. f
ex-cel-lent, thy name, thy name, O Lord, in all, all the world. How ex-cel-lent is thy name, O Lord, in

Tutti Allegro. f
ex-cel-lent, thy name, thy name, O Lord, in all . . . the world. How ex-cel-lent is thy name, O

Tutti Allegro. f
ex-cel-lent, thy name, thy name, O Lord, in all, all the world. How ex-cel-lent is thy name, O Lord, . . . O Lord, how

all, in all the world, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, how

ex-cel-lent thy name in all the world, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, how

Lord, thy name in all the world, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, how

ex-cel-lent thy name in all the world, O Lord, how ex-cel-lent, O Lord, how ex-cel-lent, How ex-cel-lent is thy

ex-cel-lent is thy name, thy name, O Lord, thy name in all the world, O Lord thy name, thy name O Lord, thy name how ex-cel-lent, O Lord in all the world.

ex-cel-lent is thy name, thy name O Lord, thy name in all the world, . . . thy name O Lord, thy name how ex-cel-lent O Lord in all the world.

name, thy name, thy name O Lord in all the world, O Lord thy name, thy name how excellent thy name O Lord, thy name in all the world.

O Lord thy name, thy name how ex-cel-lent, thy name how ex-cel-lent, O Lord, in all . . . the world.

O Lord thy name, thy name how ex-cel-lent, thy name how ex-cel-lent, O Lord, in all . . . the world.

ANTHEM. "I'll wash my hands in innocency."

CHAPLIE.

mp Medium movement. (The Bass and Treble in the first score of this piece may be sung as a Duett before being sung in Chorus.)
(Cres. . . . Dim. . . . *p* < > *f* < > *m* . . . *f* < > . . . Dim.)

I'll wash my hands in innocency, I'll wash my hands in in-no-cen-cy, O Lord, O Lord, And so will I go, so will I go, And so will I go to thine al-tar.

I'll wash my hands in innocency, I'll wash my hands in in-no-cen-cy, O Lord, O Lord, And so will I go, so will I go, And so will I go to thine al-tar.

321

Sym. tr Treble Solo. Sym.

(Play the Accompaniment Staccato.)

That I may show the voice of thanksgiving, That I may show the

Sym. tr tr

voice of thanksgiving, And tell of all, tell of all, and tell of all, thy wond'rous works, and tell of all, tell of

[Omit 3d time to . . .]

all, and tell of all thy wondrous works, and all, and tell of all thy wondrous works. Sym.

[Omit 3d time to . . .]

Soll. Alto. *>*

I will walk, in - no - cent - ly, O de - liv - er me, O de - liv - er me, And be

Soll. Treble. *>*

I will walk, I will walk, in - no - cent - ly, *Sym. Sw. Stp dim wood.* O de - liv - er me, *Sym.* O de - liv - er me, And be

Dul. Ch. Org.

m *>* *mf* *>* *f* *>* *Dim.* *1st time.* *2d time.*

mer - ci - ful un - to me. O be merci - ful, O be mer - ci - ful, O be mer - ci - ful un - to me, to me.

m *>* *mf* *>* *f* *>* *Dim.* *1st time.* *2d time.* *Sym.*

mer - ci - ful un - to me. O be mer - ci - ful, O be mer - ci - ful, O be mer - ci - ful un - to me, to me.

1st time. *2d time.*

Tutti Allegro (Staccato.)

I will praise the Lord, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord,
 Tutti Allegro.

I will praise the Lord, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord, I will
 Tutti Allegro.

Tutti Allegro. I will praise the Lord,

Praise the Lord, in the congre - gation, praise the Lord, praise the Lord, in the congregation, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord.
 Large.

Praise the Lord, in the congre - gation, praise the Lord, praise the Lord, in the congregation, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord.
 Large.

Praise the Lord, in the congre - gation, praise the Lord, praise the Lord, in the congregation, praise the Lord, praise the Lord, in the congre - ga - tion, praise the Lord.
 Large.

· ANTHEM. "Hearken unto me."

CHAPPLE.

323

Allegretto Andantino. *Soli.*

Hearken, hearken, hearken, hearken un - to me,

Sym Marcato *Soli.* *Duett Soprani.*

hearken un-to me, Ye that fol-low, Ye that fol-low, Ye that fol-low af-ter righteousness, Ye that fol-low af-ter righteousness.

Ye that

Ye that seek the Lord. Ye that seek the Lord, Ye that fol-low af-ter righte-ous-ness, Ye that seek the Lord,

seek the Lord, *Sym. f.*

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two flats (B-flat major). The music is in a common time signature. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure. The lyrics are: "Ye that seek the Lord. Ye that seek the Lord, Ye that fol-low af-ter righte-ous-ness, Ye that seek the Lord, seek the Lord, Sym. f."

For the Lord shall com-fort Zi-on, He will com-fort all her waste pla-ces, The Lord shall com-fort Zi-on, He will com-fort

This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has two flats (B-flat major). The music is in a common time signature. The first staff has a fermata over the first measure. The second staff has a fermata over the first measure. The third staff has a fermata over the first measure. The lyrics are: "For the Lord shall com-fort Zi-on, He will com-fort all her waste pla-ces, The Lord shall com-fort Zi-on, He will com-fort"

Chorus Allegro.

all her waste pla - - ces.

Joy and gladness shall be found, Joy and gladness shall be found, shall be found there -

Sym. *f*

Joy and gladness shall be found, Joy and gladness shall be found, shall be found there -

Joy and gladness shall be found, Joy and gladness shall be found, shall be found there -

in, Joy, Joy and gladness shall be found, shall be found therein, Thanksgiving, thanksgiving, and the voice of

in, Joy, Joy and gladness shall be found, shall be found therein. Thanksgiving, thanksgiving, and the voice of

in, Joy, Thanksgiving, thanksgiving, and the voice of

Tutti.

mel - o - dy. Joy and glad - ness shall be found, Joy and glad - ness shall be found there-in, Thanksgiving, thanks -

mel - o - dy. Joy and gladness shall be found, shall be found there-in, Thanksgiving, thanks -

mel - o - dy. Joy and glad-ness shall be found, Joy and glad-ness shall be found, shall be found therein, Thanksgiving, thanks -

Joy and gladness shall be found, Joy and glad - ness shall be found, Joy and glad-ness shall be found therein, Thanksgiving,

giv-ing and the voice of mel-o - dy, the vo - - - ice, the vo - - - ice, the voice of mel-o - dy.

giv-ing and the voice of mel-o - dy, the vo - - - ice, the voice, the voice, the voice of mel-o - dy.

giv-ing and the voice of mel-o - dy, the vo - - - ice, the vo - - - ice, the voice of mel-o - dy.

the vo - - - ice, the voice of mel-o - dy.

the vo - - - ice, the vo - - - ice, the voice of mel - o - dy, the voice of mel - o - dy.

the vo - - - ice, the voice, the voice, the voice of mel - o - dy, the voice of mel - o - dy.

vo - - - ice, the vo - - - ice, the voice of mel - o - dy, the voice of mel - o - dy.

Soll. Alto.

Therefore the re - deem - ed of the Lord shall re - turn, The re - deem - ed of the

Sym. Allegro Moderato. Andante.

Soll. Soprano.

Therefore the re - deemed of the Lord shall re - turn, The re - deem - ed of the

Org.

Lord, shall re - turn, the re - deem - ed of the Lord, shall re - turn, with singing, with sing - ing, and come with sing - ing, and

Lord, shall re - turn, the re - deem - ed of the Lord, shall re - turn, and come, and come, with sing - ing, and come with

come with singing, and co - - - - me with singing, with sing - ing, un - to Zi - - - on.

singing, and come, and co - - - - me with singing, with sing - ing, un - to Zi - - - on.

Chorus. Allegro.

Ev - er - last - ing joy, Ev - er - last - ing joy, Ev - er - last - ing joy shall be up - on their head, up -

Ev - er - last - ing joy, Ev - er - last - ing joy shall be up - on their head, shall be up -

Ev - er - last - ing joy, Ev - er - last - ing joy, Ev - er - last - ing joy shall be up - on their head, shall be up -

Ev - er - last - ing joy, Ev - er - last - ing joy, shall be up - on their head, up -

on their head, they shall ob - tain, glad - ness and joy, They shall ob - tain, glad - ness and joy

on their head, they shall ob - tain, glad - ness and joy, They shall ob - tain, glad - ness and joy,

on their head, they shall ob - tain, glad - ness and joy, They shall ob - tain, glad - ness and joy, And sor - row and mourning shall flee a -

And sor-row and mourning shall flee a - way, *Solo.* They shall ob -
Tutti.
And sor-row and mourning shall flee a - way, And sor-row and mourning shall flee a - way, sor-row and mourning shall flee a - way, They shall ob -
Tutti.
way, And sor-row and mourning shall flee a - way, sor-row and mourning shall flee a - way, They shall ob -
And sor-row and mourning shall flee a - way. They shall ob -

tain, glad-ness and joy, and sor-row and mourn-ing shall flee a - way, And sor-row and mourn-ing shall flee a - way. *Adagio.*
tain, glad-ness and joy, and sor-row and mourn-ing shall flee a - way, And sor-row and mourn-ing shall flee a - way. *Adagio.*
tain, glad-ness and joy, and sor-row and mourn-ing shall flee a - way, And sor-row and mourn-ing shall flee a - way. *Adagio.*
tain, glad-ness and joy, and sor-row and mourn-ing shall flee a - way, And sor-row and mourn-ing shall flee a - way. *Adagio.*

Words written for this work by
H. H. HAWLEY.
A Medium Movement.

CREATION! CONCERT CHORUS.

Music arranged from VERDI. 331

We praise him, We praise, we praise, The Father of light In glo - ri - ous might Has spo - - ken his

word of power, And forth from his hand Sprang ocean and land, Young stars brightly shining, Their songs sweetly chiming, Are hymning his

NOTE. The complete adaptation of the words to this Chorus will greatly enhance its effect.

CREATION. CONTINUED.

praise. The earth was without form, And all unchecked the storm Swept o'er her face in wrath, No

mf *p* *f* *p*

cheer - - ing beam of day..... On her dark bosom lay, The lu - rid lightning's path; The aw - ful thunders rat - tle, The rending tempest

Bass Solo. Cres.

CREATION. CONTINUED.

333

bat - tle, And dark-ness filled the place Where yet no life is found, Nor earth nor sol - id ground, But void and empty

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 18/8. The vocal line begins with a forte (*f*) dynamic and includes a melisma over the word 'place'. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic in the left hand.

space. When in the full-ness of his time, Je - ho - vah spoke the word subli-ma, "Let there be light," and there was light, A - way fled the

This system continues the musical piece. The vocal melody resumes in the upper staff, marked with a piano (*p*) dynamic. The piano accompaniment continues in the lower staves, also marked with a piano (*p*) dynamic. The musical notation includes various note values, rests, and dynamic markings throughout the system.

ff *p*

night, The morn-ing stars to-geth-er sang, Till Heav'n's ce-les-tial arch-es rang, The sons of God with glo-ri-ous shout The joy-ful an-them sound-ed

night, The morn-ing stars to-geth-er sang, Till Heav'n's ce-les-tial arch-es rang, The sons of God with glo-ri-ous shout The joy-ful an-them sound-ed

ff *p*

This system contains two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The first staff begins with a forte (*ff*) dynamic and a piano (*p*) dynamic. The lyrics are: 'night, The morn-ing stars to-geth-er sang, Till Heav'n's ce-les-tial arch-es rang, The sons of God with glo-ri-ous shout The joy-ful an-them sound-ed'.

ff *p*

out, The morning stars to-geth-er sang, Till Heav'n's ce-les-tial arch-es rang, The sons of God with glo-ri-ous shout The joy-ful an-them sound-ed

out, The morning stars to-geth-er sang, Till Heav'n's ce-les-tial arch-es rang, The sons of God with glo-ri-ous shout The joy-ful an-them sound-ed

ff *p*

This system contains two staves of music. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The first staff begins with a forte (*ff*) dynamic and a piano (*p*) dynamic. The lyrics are: 'out, The morning stars to-geth-er sang, Till Heav'n's ce-les-tial arch-es rang, The sons of God with glo-ri-ous shout The joy-ful an-them sound-ed'.

CREATION. CONTINUED.

335

out, The Ancient of Days, light, And straight there is light.

out, He speaks in his might, light, And straight there is light.

out, Then shout out his praise, And straight there is light, And straight there is light. Then shout out his

The Ancient of Days, light, And straight there is light.

He speaks in his might, light, And straight there is light.

praise, And straight there is light, And straight there is light. He made the sun to rule the

CREATION. CONCLUDED.

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The lyrics for the vocal parts are: "Fount - ain of light, Queen of the night, The stars that in their or - bits play, All show his day, Fount - ain of light, The moon with pale re - flect - ed ray, Queen of the night, The stars that in their or - bits. play, All show his".

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The lyrics for the vocal parts are: "might, All show his might, All show his might.". The piano part includes a section marked "Sva." (Sforzando).

ANTHEM. "Praise ye the Lord."

337

Allegro.

Arranged from MOZART.

Praise ye the Lord, and glo - ri - fy him for - ev - er, Praise ye the Lord, and glo - ri - fy him for - ev - er, glo - ri - fy

him, glo - ri - fy him, Glo - ri - fy his name for - ev - er, Glo - ri - fy his name for - ev - er,
 him, glo - ri - fy him, Glo - ri - fy his name for - ev - er, Glo - ri - fy his name for - ev - er,
 him, glo - ri - fy him, Glo - ri - fy his name for - ev - er, Glo - ri - fy his name for - ev - er,

"Praise ye the Lord." CONCLUDED.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 4/4 time and the key of B-flat major (two flats). The lyrics are: "Glo - ri - fy his name for ev - - - er, for - ev - er, for - ev - - - er. A - men." The score is divided into two systems. The first system contains the first three lines of music, and the second system contains the last three lines. The piano accompaniment is written in the left hand, and the vocal parts are in the right hand. The lyrics are written below the vocal staves. The score concludes with a double bar line and a repeat sign.

Glo - ri - fy his name for ev - - - er, for - ev - er, for - ev - - - er.

Glo - ri - fy his name for - ev - - - er, for - ev - - - er, for - ev - - - er.

Glo - ri - fy his name for ev - - - er, for - ev - er, for - ev - - - er.

- er, glo - ri - fy his name for ev - - - er, for ev - - - er, for ev - - - er. A - men.

- er, glo - ri - fy his name for ev - - - er, for ev - - - er, for ev - - - er. A - men.

- er, glo - ri - fy his name for ev - - - er, for ev - - - er, for ev - - - er. A - men.

No. 1. VENITE EXULTEMUS.

V. C. T.
As sung by his Choir at St. Peter's Church, Niagara Falls.

339

ANTIPHONAL.—Soprano and Tenor.

Contralto and Bass.

- | | | | | | |
|--------------------------------------|---------------|---|----------------|------------|------------|
| 1. O come, let us sing un-..... | to the Lord, | let us heartily rejoice in the..... | strength of | our sal- | vation. 2. |
| 3. For the Lord is a..... | great — God; | and a great..... | King a- | bove all | gods. 4. |
| 5. The sea is his, and..... | he — made it; | and his lands pre-..... | pared the | dry — | land. 6. |
| 7. For he is the..... | Lord our God; | and we are the people of his pasture, and the | sheep — | of his | hand. 8. |
| 10. Glory be to the Father, and..... | to the Son; | and..... | to the Ho - ly | Ghost: 11. | |

CHORUS.—(Choirs having high Tenors, sing small notes in Tenor and Alto below.)

- | | | | | | | |
|--|--------------|---------|--|-----------|---------------|------------|
| 2. Let us come before his pres - ence | with thanks- | giving, | and show ourselves..... | glad in | him with | psalms. 3. |
| 4. In his hand are all the cor - ners | of the | earth; | and the strength of the | hills is | his — | also. 5. |
| 6. O come, let us worship,..... | fall — | down; | and kneel be-..... | fore the | Lord our | Maker. 7. |
| 8. O worship the Lord in the beauty of | ho - li- | ness; | let the whole earth..... | stand in | awe of | him. 9. & |
| 9. For he cometh, For he cometh, to . | judge the | earth; | and with righteousness to judge the world, and the | peo - ple | with his | truth. 10. |
| 11. As it was in the begin - - - ning, | is — | now, | and ever..... | shall be, | world without | end. |

No. 2. GLORIA PATRI.

V. C. T.
Rit. - - -

Glory be to the Father, and to the Son, and to the Ho-ly Ghost; As it was in the beginning, is now, and ever shall be, world without end. A - men.

No. 3. GLORIA IN EXCELSIS.



| | | | | |
|------------------------|-------------------|---------------------|-------------------------------|----|
| 1. Glory be to | God on high, | and on earth, | peace, good will towards men. | 2 |
| 2. O Lord God, | heaven - ly King, | God the | Fa - ther Al - mighty. | 4 |
| 3. For thou only | art — holy; | thou | on - ly art the Lord. | 16 |



| | | | | |
|--|------------------|--|---------------------------|---|
| 2. We praise thee, we bless thee, we | wor - ship thee, | we glorify thee, we give thanks to | thee for thy great glory. | 2 |
| 4. O Lord, the only begotten Son, | Je - sus Christ; | O Lord God, Lamb of God, | Son — of the Father. | 5 |
| 10. Thou only, O Christ, with the | Ho - ly Ghost, | art most high in the | glory of God the Father. | |



| | | | | |
|---|--------------------|------------|-------------------|---|
| 5. That takest away the | sins of the world, | have | mercy up - on us. | 2 |
| 6. Thou that takest away the | sins of the world, | have | mercy up - on us. | 2 |
| 7. Thou that takest away the | sins of the world, | re - | ceive our prayer. | 2 |
| 8. Thou that sittest at the right hand of | God the Father, | have | mercy up - on us. | 2 |

No. 4. GRAND TE DEUM. (ANTHEM.)

WM. JACKSON.

341

Allegro.

We praise thee, O God; we ac - knowledge thee to be the Lord, All the earth doth worship thee, the Fa - ther ev - er - last - ing. To thee all an - gels

Unisons.

We praise thee, O God; we ac - knowledge thee to be the Lord, All the earth doth worship thee, the Fa - ther ev - er - last - ing. To thee all an - gels

cry a - loud; the heavens, and all the powers therein. To thee cher - ub - im and ser - aph - im con - tin - ual - ly do cry, Ho - ly, ho - ly, ho - ly, Lord God of

mp

cry a - loud; the heavens, and all the powers therein. To thee cher - ub - im and ser - aph - im con - tin - ual - ly do cry, Ho - ly, ho - ly, ho - ly, Lord God of

GRAND TE DEUM. CONTINUED.

Sa - baoth, Heaven and earth are full of the maj - es - ty of thy glo - ry. The glo - rious com - pa - ny of th' Apos - tles praise thee, The

Sa - baoth, Heaven and earth are full of the maj - es - ty of thy glo - ry. The glo - rious com - pa - ny of th' Apos - tles praise thee, The

good - ly fel - low - ship of the prophets praise thee, The no - - - ble ar - my of mar - tyrs praise thee, The ho - ly Church, throughout all the world, doth

The musical score is written for voice and piano. It consists of two systems. The first system has four staves: two for the voice (Soprano and Alto) and two for the piano (Right and Left Hand). The second system has three staves: two for the voice (Soprano and Alto) and one for the piano (Right Hand). The piano part in the second system is written in a lower register, likely for the Left Hand. The score includes various musical notations such as notes, rests, and dynamic markings (p, m, ff, f). The lyrics are written below the staves, with some words hyphenated across lines.

GRAND TE DEUM. CONTINUED.

343

knowledge thee, The Fa-ther of an in-fi-nite maj-es-ty; Thine a-dor-a-ble, true, and on-ly Son; Al-so the Ho-ly Ghost, the Com-fort-er.

mf

knowledge thee, The Fa-ther of an in-fi-nite maj-es-ty; Thine a-dor-a-ble, true, and on-ly Son; Al-so the Ho-ly Ghost, the Com-fort-er.

Thou art the King of glo-ry, O Christ. Thou art the ev-er-last-ing Son of the Fa-ther. When thou took'st upon thee to de-liv-er man, thou didst

f

Thou art the King of glo-ry, O Christ. Thou art the ev-er-last-ing Son of the Fa-ther. When thou took'st upon thee to de-liv-er man, thou didst

GRAND TE DEUM. CONTINUED.

hum-ble thyself to be born of a Vir-gin. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all be - liev - ers. Thou

hum-ble thyself to be born of a Vir-gin. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all be - liev - ers. Thou

mf

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: 'hum-ble thyself to be born of a Vir-gin. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all be - liev - ers. Thou'.

sittest at the right hand of God, in the glo - ry of the Fa-ther. We believe that thou shalt come, to be our Judge We therefore pray thee, help us

Andante. p

f *p*

sittest at the right hand of God, in the glo - ry of the Fa-ther. We believe that thou shalt come, to be our Judge. We therefore pray thee, help us

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are: 'sittest at the right hand of God, in the glo - ry of the Fa-ther. We believe that thou shalt come, to be our Judge We therefore pray thee, help us'. The tempo and dynamics are marked as 'Andante. p' and 'f'.

GRAND TE DEUM. CONTINUED.

345

servants, whom thou hast redeemed with thy precious blood. Make them to be numbered with thy saints, in glory ev - er - last - ing. O Lord, save thy people, and

servants, whom thou hast redeemed with thy precious blood. Make them to be numbered with thy saints, in glory ev - er - last - ing. O Lord, save thy people, and

p

bless thine her-it-age. Govern them and lift them up for - ev - er. Day by day we mag-ni - fy thee; and we worship thy name ever, world without end.

bless thine her-it-age. Govern them and lift them up for - ev - er. Day by day we mag-ni - fy thee; and we worship thy name ever, world without end.

GRAND TE DEUM. CONCLUDED.

Vouchsafe, O Lord, to keep us this day with-out sin. O Lord, have mer-cy up - on us, have mer-cy up - on us, O Lord, let thy mer - cy be u

Vouchsafe, O Lord, to keep us this day with-out sin. O Lord, have mer-cy up - on us, have mer-cy up - on us, O Lord, let thy mer - cy be u

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time and G major. The lyrics are: 'Vouchsafe, O Lord, to keep us this day with-out sin. O Lord, have mer-cy up - on us, have mer-cy up - on us, O Lord, let thy mer - cy be u'.

- on us, As our trust, our trust is in thee. O Lord, in thee, in thee have I trust-ed; let me nev-er, let me nev-er be con - found-ed.

- on us, As our trust, our trust is in thee. O Lord, in thee, in thee have I trust-ed; let me nev-er, let me nev-er be con - found-ed.

This system contains two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 4/4 time and G major. The lyrics are: '- on us, As our trust, our trust is in thee. O Lord, in thee, in thee have I trust-ed; let me nev-er, let me nev-er be con - found-ed.'

No. 5. GLORIA PATRI. ANTHEM CHANT.

V. C. T.

f *m* *mf* *Cres.* *f* *ff*

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost; As it was in the be-ginning, is now, and ev-er shall be, world without end, A-men, A-men.

No. 6. GLORIA PATRI. ANTHEM CHANT.

V. C. T.

f *Soli.* *Tutti. f*

Glo-ry be to the Fa-ther, and to the Son, And to the Ho-ly Ghost, As it was in the be-ginning, is now, and ev-er shall be, world without end, A-men, A-men.

No. 7. ANTHEM CHANT. Gloria Patri.

V. C. T.

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, world without end, A-men, A-men.

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, As it was in the be-ginning, is now, and ev-er shall be, world without end, A-men, A-men.

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, world without end, A-men, A-men.

No. 8. ANTHEM CHANT. Gloria Patri.

V. C. T.

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, is now, and ev-er shall be, world without end, A-men, A-men.

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, As it was in the be-ginning, is now, and ev-er shall be, world without end, A-men, A-men.

Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost, As it was in the be-ginning, is now, and ev-er shall be, world without end, A-men, A-men.

No. 9. BENEDICTUS.

V. C. T. 1856. 349

(Sing first two lines here, or below, at 2d commencement.)

1. Blessed be the Lord God of... Is - ra - el; for he hath visited and re- deemed his people, 2. And hath raised up a mighty salvation for us, 2.
 3. As he spake by the mouth of his ho - ly Prophets, which have been since the world be- gan, 4. That we should be saved from our... en - e - mies, 4.
 5. Glory be to the Father, and... to the Son, and to the... Ho - ly Ghost, 6. As it was in the beginning... is now, 6.

SECOND COMMENCEMENT. Alto and Base.

Treble and Tenor.

2. in the house of his... ser- vant David. 3.
 4. and from the hand of all that... hate - us. 6.
 6. and ever shall be, world without end. A - men.

1. Blessed be the Lord God of... Is - ra - el, for he hath visited and re- deemed his people,
 2. As he spake by the mouth of his ho - ly Prophets, which have been since the world be- gan,
 3. Glory be to Father, and..... to the Son, and to the... Ho - ly Ghost,

No. 10. GLORIA PATRI.

V. C. T. 1856.

Glory be to the Father, and to the Son, and to the Ho - ly Ghost; As it was in the beginning, is now, And ever shall be, world without end. A - men.

No. 11. JUBILATE DEO.

V. G. T. 1854.



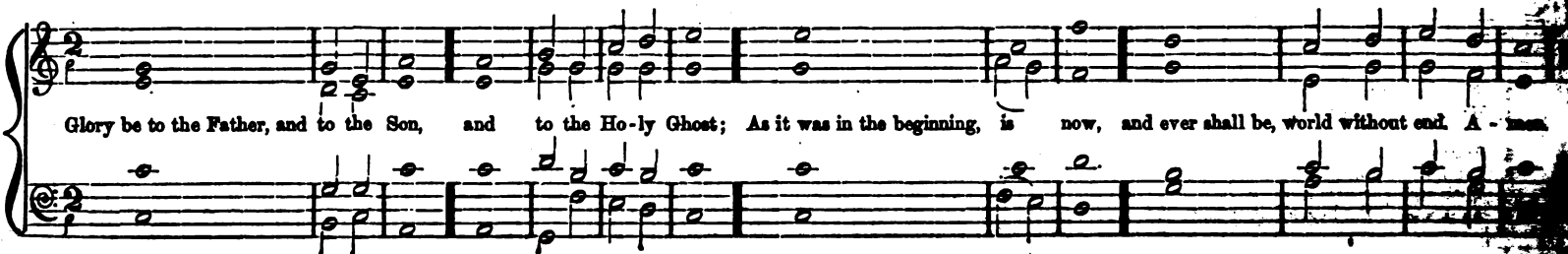
1. O, be joyful in the Lord, all ye lands; serve the Lord with gladness, and come before his presence with a song. 2
 3. O, go your way into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and speak good — of his name. 4
 5. Glory be to the Father, and to the Son, and to the Ho-ly Ghost. 6



2. Be ye sure that the Lord he is God; it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture. 3
 4. For the Lord is gracious, his mercy is ev - er - lasting; and his truth endureth from generation to gen - e - ra - tion. 4
 6. As it was in the beginning, is — now, and ever shall be, world without end. 6

No. 12. GLORIA PATRI.

V. G. T. 1854.



Glory be to the Father, and to the Son, and to the Ho-ly Ghost; As it was in the beginning, is now, and ever shall be, world without end. A - men.

No. 13. CANTATE DOMINO. DOUBLE CHANT.

V. C. T. 351



| | | | | | | | |
|---|------------|---------|---|--------------|--------------|----------|-----|
| 1. O sing unto the | Lord a new | song, | for | he hath done | marvellous | things. | 2. |
| 2. The Lord declared | his sal- | vation; | his righteousness hath he openly showed | in the | sight of the | heathen. | 4. |
| 5. Show yourselves joyful unto the Lord, | all ye | lands; | sing, re- | joice, and | give — | thanks. | 6. |
| 7. With trumpets | also, and | shawms, | O show yourselves joyful be- | fore the | Lord the | King. | 8. |
| 9. Let the floods clap their hands, and let the hills | fore the | Lord, | for he | cometh to | judge the | earth. | 10. |
| 11. Glory be to the Father, and | to the | Son, | and | to the | Ho - ly | Ghost. | 12. |



| | | | | | | | |
|--|------------|-----------|------------------------------------|-------------|--------------|----------|-----|
| 2. With his own right hand, and with his | ho - ly | arm, | nath he | gotten him- | self the | victory. | 3. |
| 4. He hath remembered his mercy and truth toward the | house of | Israel, | and all the ends of the world have | va - tion | of our | God. | 5. |
| 6. Praise the Lord up- | on the | harp, | seen the sal- | psalm of | thanks - | giving. | 7. |
| 8. Let the sea make a noise, and all that | there - in | is, | sing to the harp with a | they that | dwell there- | in. | 9. |
| 10. With righteousness shall be | judge the | world, | and the | peo - ple | with — | equity. | 11. |
| 12. As it was in the beginning, is now, and | ev - er | shall be, | world with- | out — | end. A - | men. | |

No. 14. BONUM EST.

V. C. P. 18

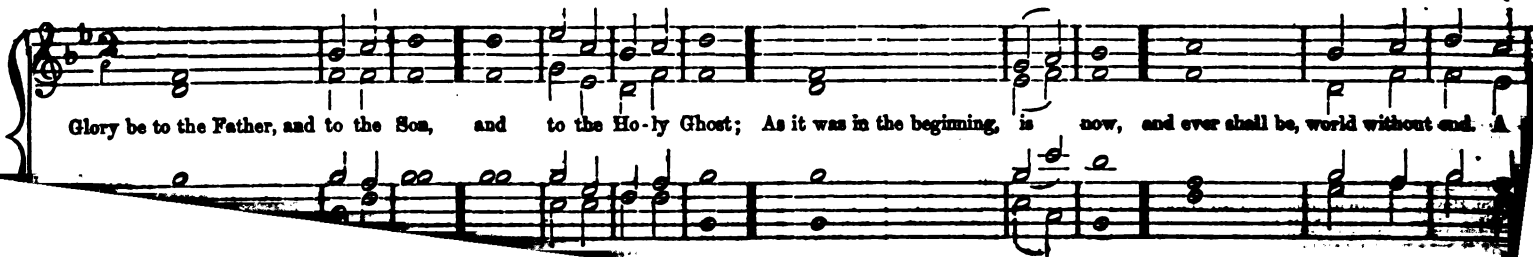


| | | | | |
|---|--------------|------------------------------|-------------------------|---|
| 1. It is a good thing to give thanks un- | to the Lord, | and to sing praises unto thy | name, — O Most Highest; | 2 |
| 2. Upon an instrument of ten strings, and up- | on the lute; | upon a loud instrument, | and up - on the harp. | 4 |
| 3. Glory be to the Father, and | to the Son, | and | to the Ho - ly Ghost; | 6 |



| | | | | |
|--------------------------------------|-----------------------|--|------------------------------|--|
| 2. To tell of thy loving-kindness. | early in the morning, | and of thy | truth in the night — season; | |
| 4. For thou, Lord, hast made me glad | through thy works; | and I will rejoice in giving praise for the ope- | ra - tions of thy hands. | |
| 6. As it was in the beginning, | is — now, | and ever | shall be, world without end. | |

No. 15. GLORIA PATRI.



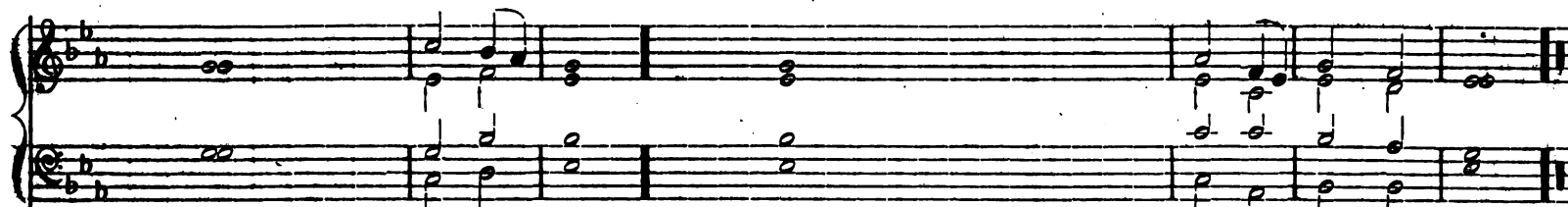
No. 16. DEUS MISEREATUR.

V. C. T. 1856.

333



| | | | | | | | | |
|-----------------------------------|-----|-----|----------|--|-------------|----------|--------|----|
| 1. God be merciful unto | us, | and | bles us, | and show us the light of his countenance, and be | merci - ful | un - | to us. | 2. |
| 3. Let the people praise thee, .. | O | — | God; | yea, let all the | peo - ple | praise | thee. | 4. |
| 5. Let the people praise thee, .. | O | — | God; | yea, let all the | peo - ple | praise | thee. | 6. |
| 8. Glory be to the Father, and . | to | the | Son, | and | to | the Holy | Ghost. | 9. |



| | | | | | | | | | |
|--------------------------------------|-----------|--------|-----------|---|--------------|---------------|-----|-----------|------|
| 2. That thy way may be known up - | on | — | earth, | thy saving | health a - | mong | all | nations. | 3. |
| 4. O let the nations re | joice | and be | glad; | for thou shalt judge the folk righteously, and govern the | nations up - | on | — | earth. | 5. |
| 6. Then shall the earth bring | forth her | — | increase; | and God, even our own God, shall | give | us | his | blessing. | 7. & |
| 7. God shall | bles | — | us; | and all the ends of the | world shall | fear | — | him. | 8. |
| 9. As it was in the beginning, | is | — | now, | and ever | shall be, | world without | — | end. | |

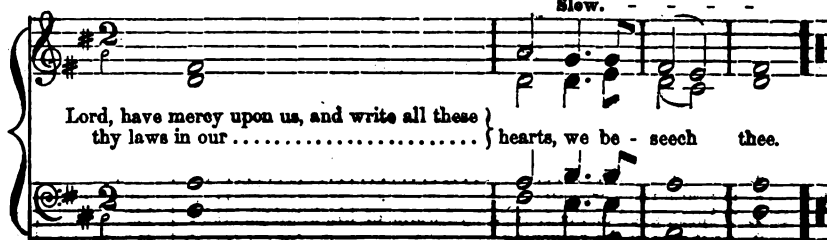
No. 17. RESPONSE TO THE FIRST NINE COMMANDMENTS.



Lord, have mercy upon us, and incline our hearts to keep this law.

No. 18. RESPONSE TO THE TENTH COMMANDMENT.

Slow.



Lord, have mercy upon us, and write all these }
thy laws in our

hearts, we be - seech thee.

1st Commencement. Sing this or the score below; but not both. Go from this to lower score.

Alto. Treble.

- | | | | | | | |
|---|------------------|--|------------|---------------|----------|----|
| 1. Praise the Lord, | O my soul; | and all that is within me..... | praise his | ho - ly | name. | 2. |
| 2. Who forgiveth..... | all thy sin, | and..... | healeth | all thine in- | firmity. | 4. |
| 3. O praise the Lord, ye angels of his, ye that ex- | cel in strength, | ye that fulfil his commandment, and hearken unto the | voice of | his..... | word. | 6. |
| 8. Glory be to the Father, and | to the Son, | and..... | to the | Ho - ly | Ghost; | 8. |

2d Commencement, in full harmony.

- | | | | | | | |
|---|------------------|--|------------|---------------|----------|----|
| 1. Praise the Lord, | O my soul; | and all that is within me..... | praise his | ho - ly | name. | 2. |
| 2. Who forgiveth..... | all thy sin, | and..... | healeth | all thine in- | firmity. | 4. |
| 5. O praise the Lord, ye angels of his, ye that ex- | cel in strength, | ye that fulfil his commandment, and hearken unto the | voice of | his..... | word. | 6. |
| 8. Glory be to the Father, and | to the Son, | and..... | to the | Ho - ly | Ghost; | 8. |

- | | | | | | |
|--|---------------|--|-----------|-----------|-----|
| 2. Praise the Lord, | O my soul, | and forget not | all his | benefits; | 8. |
| 4. Who saveth thy | life from de- | struction, and crowneth thee with mercy and..... | lov - ing | kindness. | 10. |
| 6. O praise the Lord, all | ye his | ye servants of his that | do his | glorious | 12. |
| 7. O speak good of the Lord, all ye works of his, in all places of | his do- | Praise thou the Lord, | O my | name. | 14. |
| 9. As it was in the beginning, | is | and ever shall be, world without.. | | | |

No. 20. TRISAGION.

V. C. T. 355

(The usual preface to the Trisagion is, as follows;) "It is very meet, and right, and our bounden duty, that we should at all times, and in all places, give thanks unto thee, O Lord, (Holy Father,) Almighty, everlasting God."

Therefore with angels and archangels, and with all the company
of heaven, we laud and magnify thy glorious } name, evermore praising thee, and say-ing, Ho-ly, ho-ly, ho-ly,

Lord God of Hosts; Heaven and earth are full of thy glory, Glory be to thee, O Lord, most high. A-men. A-men.

GLORIAS BEFORE THE GOSPEL.*

No. 21. Glo-ry be to thee, O Lord.

No. 22. Glo-ry be to thee, O Lord.

No. 23. Glo-ry be to thee O' Lord.

* Glorias before the gospel should always be short, so as to occasion as little suspense as possible to the reading.

No. 24. ANTHEM CHANT.*

FOR DEDICATION.

From Ps. 122.

T.

Soli. *Tutti, Allegretto.* *Soli.* *Tutti.*

Soli. *Tutti, Allegretto.* *Soli.* *Tutti.*

I was glad when they } Let us go in - to the house of the Lord. Our feet shall stand within thy } With the tribes go up; the tr
said unto me, - - } gates, O Jerusalem; Jerusalem } of the Lord, unto the testimon
is builded as a city that is com- } pact - to - goth - - - er, Israel to give thanks unto the
Soli. *Tutti, Allegretto.* *Soli.* *Tutti.*

Soli. *Tutti, Allegretto.* *Soli.* *Tutti.*

Soli, Larghetto. *Tutti.*

Soli, Larghetto. *Tutti.*

name of the Lord. For there are set thrones of } thrones of the house of David. Pray for the peace of Je - ru - sa - lem. They
judgment, the - - - }
Soli, Larghetto. *Tutti.*

Larghetto. *Tutti.*

Soli. *Tutti. m.*

Soli. *Tutti. m.*

pros-per that love thee. Peace be with-in thy walls; and prosperity within thy --- pal - a - ces, For my brethren and companions' sake, I will now say, - - - - -

Soli. *Tutti. m.*

Soli. *Tutti. m.*

Soli. *Tutti.* *f. Allegro.* *Len.*

Soli. *Tutti.* *f. Allegro.* *Len.*

Peace be with-in thee, Because of the house of the Lord our - - God, I will seek thy good, Hal-le-lu-jah, Hal-le-lu-jah, A - men.

Soli. *Tutti.* *f. Allegro.* *Len.*

Soli. *Tutti.* *f. Allegro.* *Len.*

GENERAL INDEX.

| | | | | | | |
|---------------------|----------------------------|---------------------------|----------------------------|-------------------------|--------------------------|-----------------------|
| Admonition.....250 | Bermuda.....139 | Clark.....248 | Dundee.....99 | Gorham.....113 | Jewel.....231 | Mediterranean.....114 |
| Advent.....204 | Berton.....218 | Clearfield.....136 | Dustan.....236 | Greece.....156 | Junata.....117 | Melven.....146 |
| Albree.....121 | Billington.....34 | Colebridge.....56 | Eagle Cliff.....94 | Grove Street.....117 | Kenyon.....68 | Mendon.....36 |
| Albuera.....41 | Blrge.....219 | Colorado.....104 | Easton.....251 | Guilford.....122 | Kingale (Double).....198 | Mercy Seat.....33 |
| Alister.....224 | Bladenburg.....174 | Columbia.....80 | Ebro.....178 | Haddam.....188 | Kingston.....232 | Meriden.....97 |
| Alva.....222 | Blandford.....47 | Concord.....234 | Elkland.....131 | Hadlyme.....235 | Kianicut.....146 | Merlin.....169 |
| Amazon.....210 | Bloomfield.....190 | Condescension.....95 | Ellery.....144 | Hallowell.....72 | Messiah.....244 | Miami.....134 |
| Ambrose.....84 | Bloomington.....103 | Confidence.....110 | Ellington.....201 | Halsted.....223 | Middletown.....168 | Milgrove.....68 |
| Andover.....41 | Blossom Street.....105 | Conley.....95 | Ellison.....107 | Hanson.....111 | Millennium.....75 | Milo, L. M.....36 |
| Andros.....157 | Bowdoin Street.....167 | Consolation.....239 | Elton.....108 | Harmony.....113 | Milo, 7a.....203 | Minersville.....23 |
| Andrus.....118 | Boyce Chant.....55 | Conviction.....202 | Elvah.....207 | Hartford.....245 | Lewnel.....105 | Mobile.....68 |
| Angelo.....73 | Bremen.....102 | Corea.....220 | Elysium.....166 | Hartland.....104 | Leyden.....148 | Monmouth.....48 |
| Argos.....173 | Brighton.....215 | Corinno.....129 | Emmerson.....133 | Harwington.....127 | Lisbon.....151 | Montague.....248 |
| Arregon.....179 | Brimfield.....192 | Corinth (Double).....160 | Enfield.....213 | Hastings.....185 | Litchfield.....78 | Montford.....49 |
| Arthur.....125 | Brinkriff.....212 | Cornello.....213 | Erben.....69 | Haven.....144 | Lloyd.....119 | Montgomery.....243 |
| Ashmead.....97 | Bristol.....81 | Coronation.....135 | Erith (Double).....211 | Hawley.....244 | Louvan.....65 | Monroe.....237 |
| Assyria.....164 | Brookfield.....128 | Corsica.....39 | Essling.....57 | Hayman.....187 | Lucerne.....81 | Moorfield.....239 |
| Athens.....148 | Brownell.....115 | Coventry.....57 | Euphrates.....88 | Heavenly Mansion.....42 | Ludlow.....110 | Moultrie.....208 |
| Athol.....63 | Bullock.....150 | Crandal.....86 | Exhortation.....140 | Helen.....161 | Luman.....225 | Mulvania.....136 |
| Athos.....177 | Burford.....92 | Crawford.....143 | Falcet.....183 | Hinton.....240 | Luther.....237 | Munich.....99 |
| Attica.....159 | Butler.....153 | Creation.....180 | Fallston.....246 | Hiram.....242 | Lutzen.....124 | Nahant.....96 |
| Auburn.....108 | Burlington, S. M.....152 | Culbertson.....98 | Farmington.....70 | Hollis.....138 | Luxton.....174 | Nashua.....205 |
| Aurin.....214 | Burlington 12a, &c.....242 | Culworth.....86 | Fenneland (Double).....206 | Hollister.....122 | Lyeon.....165 | Nazareth.....46 |
| Austria.....77 | Burtini.....91 | Curtis.....191 | Ferdinand.....101 | Horicon.....94 | Lydia.....169 | Nebraska.....206 |
| Avery.....203 | Cairo.....154 | Cyprus.....175 | Florence.....221 | Horton.....154 | Lyons.....250 | Nelson.....78 |
| Avon.....53 | California.....252 | Dalston.....184 | Florian (Double).....132 | Hubbell.....214 | Majesty (Double).....112 | New Britain.....136 |
| Azalia.....34 | Callias.....164 | Dalzel.....78 | Florina (Double).....162 | Hubert.....212 | Maltoria.....185 | New Hartford.....96 |
| Baltic.....40 | Calmar.....158 | Danforth.....69 | Flower Vale.....100 | Illaly.....229 | Manchester.....83 | New Haven.....97 |
| Barkhamstead.....89 | Cambria.....209 | Dante.....247 | Folger.....83 | Imly.....67 | Manhattanville.....120 | New London.....98 |
| Barnard.....145 | Carlini.....220 | Daru.....48 | Folsom.....249 | Indus (Double).....206 | Mansfield.....51 | Newburn.....99 |
| Bavaria.....226 | Carlton.....181 | Dawn.....163 | Ford.....119 | Infinity.....114 | Marchard.....72 | Niagara.....207 |
| Beatitude.....59 | Cedron.....230 | Deliber.....126 | Fross.....192 | Iowa.....67 | Marien.....184 | Northam.....99 |
| Beaumont.....194 | Cedric.....163 | Delos.....172 | Galena.....107 | Iris.....217 | Marmion.....165 | Northfield.....243 |
| Bellefonte.....197 | Chatham.....79 | Denslow.....44 | Gallatin.....240 | Irvington.....100 | Mattison.....62 | Norway.....207 |
| Bellerma.....137 | Cheney.....157 | Departure (Double).....61 | Gaudiana.....40 | Italian Hymn.....224 | Meditation.....114 | |
| Beloit.....90 | Chilton.....215 | Devotion.....195 | Geneva.....142 | Janessville.....173 | | |
| Belsoni.....56 | China.....123 | Dilworth.....87 | Glidden.....158 | Jerauld.....59 | | |
| Bemis.....176 | Church Street.....228 | Dresden.....70 | | | | |
| Bennet.....106 | | Dunchurch.....106 | | | | |

GENERAL INDEX.

359

| | | | | | | |
|--------------------------|-------------------------|--------------------------|-------------------------------|-----------------------|--------------------------|---------------------------|
| Norwich.....130 | Penitence.....46 | Resignation.....280 | Smithfield.....38 | Thebes.....228 | Virgilius.....254 | Whipple.....37 |
| Old Hundred.....63 | Persia.....168 | Roberts.....190 | Solitude.....66 | Thessaly.....175 | Vistula (Double).....253 | Wilber.....140 |
| Olivenza.....55 | Pharsalia.....210 | Rochester.....126 | Somerset.....46 | Tiffany.....127 | Volindia.....102 | Willard.....225 |
| Omnipotence.....89 | Pizarro.....73 | Roxbury.....54 | Sparta.....171 | Tilsit.....51 | Voltino.....133 | Wilmantic.....216 |
| Orange.....201 | Plainfield.....159 | Rugemer.....66 | Springfield.....134 | Toledo.....98 | Waal.....151 | Wilna.....196 |
| Ottawa.....86 | Plainville.....38 | Sanford.....182 | St. Helens.....178 | Torringford.....145 | Wallworth.....39 | Wilton.....207 |
| Oxford.....135 | Platea.....153 | Sardinia.....79 | St. Lawrence.....45 | Triumph, H. M.....191 | Walter.....143 | Windham.....44 |
| Ozark.....219 | Pleasant Valley.....130 | Savannah.....247 | St. Martins.....125 | Triumph, 11s.....241 | Warden.....229 | Winfield.....88 |
| Paddington.....161 | Plymouth.....50 | Sootia.....155 | St. Thomas.....170 | Turin.....156 | Warning.....196 | Winsted.....101 |
| Palis.....37 | Praise.....116 | Serenity.....93 | Stafford.....131 | Tyrol.....53 | Warren.....85 | Winter.....96 |
| Palmer.....188 | Providence.....179 | Sevilla.....50 | Stanton.....52 | Umago.....147 | Warriner.....193 | Woodbridge.....141 |
| Palmyra.....60 | Pyne.....155 | Shelburne.....85 | Suez.....139 | Valetta.....218 | Warsaw.....189 | Woodruff.....115 |
| Palos.....71 | Racine.....171 | Sheldon.....141 | Sullivan (Double).....109 | Vallant.....177 | Watchman.....152 | Worship (6 lines).....238 |
| Paradise.....74 | Rapture.....183 | Sherman, C. M.....116 | Sumner.....142 | Venice.....204 | Wayland.....76 | Zenia.....60 |
| Paria.....149 | Refuge (Double).....200 | Sherman, 8s & 9s.....232 | Sunquasson.....48 | Vernon.....103 | Weatherfield.....52 | Zenovia.....217 |
| Park Place.....91 | Reliance.....138 | Sholes.....147 | Swartz.....35 | Verona.....149 | Webb.....227 | Zerno.....186 |
| Pemberton Square.....128 | Rema.....80 | Siloam.....68 | Temple Street.....84 | Victory.....124 | Westchester.....233 | Zion, S. M.....167 |
| Pembroke.....99 | Remonstrance.....43 | Simesbury.....170 | The Infant's Departure.....62 | Vilna.....137 | Westfield.....49 | Zion, 8s, 7s & 4s.....216 |
| | Repose.....54 | Slumber.....58 | The Lord is great.....241 | | Weston.....187 | |

INDEX TO ANTHEMS, SENTENCES, &c.

| | | | |
|--|---|---|---|
| Blessed are the dead..... <i>Motett</i>315 | If a man die..... <i>Sentence</i>264 | Praise waiteth for thee..... <i>Anthem</i>256 | The Orphan's Prayer..... <i>Trio and Cho.</i> 313 |
| Child of mortality..... <i>Hymn</i>307 | I'll wash my hands in..... <i>Anthem</i>319 | Praise ye the Lord..... <i>Anthem</i>337 | The Widow and the..... <i>Hymn</i>255 |
| Creation..... <i>Concert Cho.</i> 331 | I will lay me down..... <i>Sentence</i>260 | Rest in peace..... <i>Elegy</i>289 | Thou wilt keep him..... <i>Motett</i>277 |
| Father, I call on thee..... <i>Hymn</i>265 | I will sing..... <i>Anthem</i>284 | Remember the poor..... <i>Hymn</i>298 | Time is winging us away..... <i>Hymn</i>262 |
| From the rising of the sun..... <i>Sentence</i>296 | I would not live away..... <i>Hymn</i>261 | Rock of Ages..... <i>Hymn</i>270 | Watchman! tell us of the..... <i>Hymn</i>268 |
| Go not far from me, O God..... <i>Motett</i>304 | O, let me die..... <i>Chant</i>272 | See, daylight is fading..... <i>Hymn</i>273 | We praise thee, O God..... <i>Motett</i>339 |
| Hearken unto me..... <i>Anthem</i>323 | O Lord our Governor..... <i>Anthem</i>316 | Sing Hallelujah..... <i>Hymn</i>292 | Who are these in bright..... <i>Anthem</i>278 |
| He shall come down like..... <i>Anthem</i>274 | O my soul, what means..... <i>Hymn</i>255 | The Lord is in his holy..... <i>Sentence</i>266 | Where the wicked cease..... <i>Hymn</i>273 |
| He that keepeth Israel..... <i>Sentence</i>296 | O weep not for the joys..... <i>Hymn</i>277 | The Lord our God..... <i>Hymn</i>280 | When the Lord shall build..... <i>Anthem</i>312 |
| How holy is this place..... <i>Anthem</i>302 | Our Father in heaven..... <i>Hymn</i>267 | | |

CHANTS.

| | | | |
|-----------------------------------|--|---|---|
| No. 9. Benedictus.....349 | No. 2. Gloria Patri.....339 | No. 10. Gloria Patri.....349 | No. 24. I was glad (Dedication). <i>An. Ch.</i> 356 |
| No. 19. Benedic anima mee.....354 | No. 5. Gloria Patri..... <i>Anthem Chant</i> 347 | No. 12. Gloria Patri.....350 | No. 11. Jubilate Deo.....350 |
| No. 14. Bonum est.....352 | No. 6. Gloria Patri..... <i>Anthem Chant</i> 347 | No. 15. Gloria Patri.....352 | No. 17, 18. Responses &c.....353 |
| No. 13. Cantate Domino.....351 | No. 7. Gloria Patri..... <i>Anthem Chant</i> 348 | No. 21 to 23. Glorias before the Gospel.....355 | No. 20. Trisagion.....355 |
| No. 16. Deus Misereatur.....353 | No. 8. Gloria Patri..... <i>Anthem Chant</i> 348 | No. 4. Grand Te Deum..... <i>Anthem Chant</i> 341 | No. 1. Venite exultemus.....359 |
| No. 3. Gloria in Excelsis.....340 | | | |

METRICAL INDEX.

L. M.

| | |
|--------------------|----|
| Albuera | 41 |
| Ambrose | 84 |
| Andover | 41 |
| Angelo | 73 |
| Athol | 63 |
| Austria | 77 |
| Avon | 53 |
| Azalia | 34 |
| Baltic | 40 |
| Beatitude | 59 |
| Belzoni | 56 |
| Billington | 34 |
| Blanford | 47 |
| Boyce Chant | 55 |
| Bristol | 81 |
| Chatham | 79 |
| Colebridge | 56 |
| Columbia | 80 |
| Corsica | 39 |
| Coventry | 57 |
| Crandal | 86 |
| Culworth | 86 |
| Dahael | 78 |
| Danforth | 69 |
| Daru | 48 |
| Denslow | 44 |
| Departure (Double) | 61 |
| Dilworth | 87 |
| Dresden | 70 |
| Erben | 69 |
| Eesling | 57 |
| Farmington | 70 |
| Folger | 83 |
| Gaudiana | 40 |
| Hallowell | 72 |
| Heavenly Mansion | 42 |
| Iowa | 67 |
| Imly | 67 |
| Jersuld | 59 |
| Kenyon | 68 |
| Last Day | 43 |
| Lewis | 64 |
| Litchfield | 78 |
| Louvan | 65 |
| Lucerne | 81 |
| Mansfield | 51 |
| Manchester | 83 |
| Marchard | 72 |
| Mattison | 62 |
| Mendon | 36 |
| Mercy Seat | 33 |
| Millennium | 75 |
| Milgrove | 65 |
| Milo | 35 |
| Mobile | 58 |
| Monmouth | 42 |
| Montford | 49 |
| Nazareth | 47 |
| Nelson | 71 |
| Newburn | 82 |
| New Hartford | 77 |
| New Haven | 87 |
| Northfield | 45 |
| Norway | 74 |
| Old Hundred | 63 |
| Olivenza | 55 |
| Ottawa | 36 |
| Palis | 37 |
| Palmyra | 60 |
| Palos | 71 |
| Paradise | 74 |
| Penitence | 46 |
| Pizarro | 73 |
| Plainville | 38 |
| Plymouth | 50 |
| Rema | 80 |
| Remonstrance | 43 |
| Repose | 54 |

| | |
|------------------------|----|
| Roxbury | 54 |
| Rugemer | 66 |
| Sardinia | 79 |
| Sevilla | 50 |
| Shelburne | 85 |
| Siloam | 68 |
| Slumber | 58 |
| Smithfield | 38 |
| Somerset | 46 |
| Solitude | 66 |
| Stanton | 52 |
| St. Lawrence | 45 |
| Sunquasson | 48 |
| Swartz | 35 |
| Temple Street | 84 |
| The Infant's Departure | 62 |
| Tilist | 51 |
| Tyrol | 53 |
| Wallworth | 39 |
| Warren | 85 |
| Wayland | 76 |
| Weathersfield | 52 |
| Westfield | 49 |
| Whipple | 87 |
| Windham | 44 |
| Woolson | 64 |
| Zenia | 60 |

C. M.

| | |
|------------------|-----|
| Albree | 121 |
| Andrus | 118 |
| Arthur | 125 |
| Ashmead | 97 |
| Auburn | 108 |
| Barkhamstead | 89 |
| Barnard | 145 |
| Bellerma | 137 |
| Beloit | 90 |
| Bennet | 106 |
| Bermuda | 139 |
| Bloomingdale | 103 |
| Blossom Street | 105 |
| Brownell | 115 |
| Brehen | 102 |
| Brookfield | 128 |
| Burford | 92 |
| Burtini | 91 |
| China | 123 |
| Clearfield | 136 |
| Colorado | 104 |
| Conley | 95 |
| Condescension | 95 |
| Confidence | 110 |
| Corinno | 129 |
| Coronation | 135 |
| Crawford | 143 |
| Culbertson | 98 |
| Deliber | 126 |
| Dunchurch | 106 |
| Dundee | 99 |
| Eagle Cliff | 94 |
| Ellison | 107 |
| Ellery | 144 |
| Elkland | 131 |
| Elton | 108 |
| Emmerson | 133 |
| Euphrates | 88 |
| Exhortation | 140 |
| Ferdinand | 101 |
| Flower Vale | 100 |
| Florian (Double) | 132 |
| Ford | 119 |
| Galena | 107 |
| Geneva | 142 |
| Gorham | 113 |
| Grove Street | 117 |
| Guilford | 122 |
| Hanson | 111 |
| Harmony | 113 |

| | |
|------------------|-----|
| Hartland | 104 |
| Harwington | 137 |
| Haven | 144 |
| Holla | 138 |
| Hollister | 122 |
| Horicon | 94 |
| Infinity | 114 |
| Irvington | 100 |
| Juniata | 117 |
| La Grange | 121 |
| Lamentation | 120 |
| Lloyd | 119 |
| Ludlow | 110 |
| Lewnel | 105 |
| Lutzen | 124 |
| Majesty (Double) | 112 |
| Manhattanville | 120 |
| Meriden | 97 |
| Meditation | 114 |
| Mediterranean | 118 |
| Miami | 134 |
| Minersville | 92 |
| Mulvania | 111 |
| Munich | 96 |
| Nahant | 90 |
| New London | 93 |
| Norwich | 130 |
| Omnipotence | 89 |
| Oxford | 135 |
| Park Place | 91 |
| Pemberton Square | 128 |
| Pembroke | 99 |
| Pleasant Valley | 130 |
| Praise | 116 |
| Reliance | 138 |
| Rochester | 126 |
| Serenity | 93 |
| Sheldon | 141 |
| Sherman | 116 |
| Springfield | 184 |

| | |
|-------------------|-----|
| St. Martins | 135 |
| Stafford | 131 |
| Suez | 139 |
| Sullivan (Double) | 109 |
| Sumner | 143 |
| Tiffany | 122 |
| Toledo | 95 |
| Torrington | 145 |
| Vernon | 168 |
| Victory | 124 |
| Vilna | 137 |
| Volindia | 133 |
| Voltino | 132 |
| Walter | 107 |
| Wilber | 137 |
| Winfield | 132 |
| Winter | 132 |
| Winsted | 132 |
| Woodbridge | 132 |
| Woodruff | 132 |

S. M.

| | |
|----------------|-----|
| Andros | 96 |
| Argos | 90 |
| Assyria | 93 |
| Athens | 130 |
| Athos | 89 |
| Attica | 135 |
| Bemis | 91 |
| Bladenburg | 128 |
| Bowdoin Street | 99 |
| Bullock | 130 |
| Burlington | 116 |
| Butler | 138 |
| Cairo | 126 |
| Callias | 93 |
| Calmar | 141 |
| Calcia | 116 |
| Chasey | 184 |

361

| | | | | | | | | | | | |
|-----------------------|-----|-----------------|-----|-------------------------|-----|--------------|-----|------------------------|-----|------------------------|-----|
| Cornish (Double)..... | 180 | L. P. M. | | Conviction..... | 202 | Sa. | | Ga. | | Lyons..... | 260 |
| Cyprus..... | 175 | Arregon..... | 179 | Dedication..... | 185 | Barton..... | 218 | Mansro..... | 227 | Montague..... | 249 |
| Dawn..... | 163 | Creation..... | 180 | Elkington..... | 201 | Valetta..... | 218 | | | | |
| Delos..... | 172 | Ebro..... | 178 | Kingsley (Double)..... | 198 | | | 8a & 4a. | | 11a. | |
| Elysium..... | 166 | Nicholsen..... | 180 | Lerna Island..... | 199 | | | | | Ranton..... | 251 |
| Flerina (Double)..... | 162 | Providence..... | 179 | Milo..... | 202 | | | Alister..... | 224 | Triumph..... | 241 |
| Hidden..... | 158 | St Helena..... | 178 | Nebraska..... | 193 | | | Church Street..... | 228 | | |
| Freese..... | 156 | | | Niagara..... | 199 | | | Italian Hymn..... | 224 | 11s & 8s. | |
| Helen..... | 161 | C. P. M. | | Orange..... | 201 | | | Luman..... | 225 | | |
| Horton..... | 154 | Carlton..... | 181 | Refuge (Double)..... | 200 | | | | | California..... | 252 |
| Janesville..... | 173 | Falset..... | 183 | Venice..... | 204 | | | Westchester..... | 233 | The Lord is great..... | 241 |
| Kinnicut..... | 146 | Marion..... | 184 | Warning..... | 196 | | | Willard..... | 225 | Vistula (Double)..... | 253 |
| Lewiston..... | 150 | Rapture..... | 185 | Warriner..... | 193 | | | | | 11s & 10s. | |
| Leyden..... | 148 | Sanford..... | 192 | Wilna..... | 196 | | | | | Consolation..... | 239 |
| Labon..... | 151 | | | Worship (# lines)..... | 208 | | | | | Folsom..... | 249 |
| Laxton..... | 174 | S. P. M. | | | | | | 6a, 7s & 8a. Peculiar. | | | |
| Lydia..... | 160 | Dalston..... | 184 | 3s & 7s. | | | | Clark..... | 248 | 12s & 11a. | |
| Lyon..... | 165 | Maltoria..... | 185 | Amazon..... | 210 | | | | | Admonition..... | 250 |
| Marmion..... | 165 | | | Cambria (Double)..... | 209 | | | 6s, 8s & 4s. | | Hiram..... | 252 |
| Malven..... | 140 | C. L. M. | | Eivah..... | 207 | | | Concord..... | 224 | Virgilius..... | 254 |
| Martin..... | 169 | Hastings..... | 185 | Erith (Double)..... | 211 | | | Thabes..... | 228 | | |
| Middletown..... | 168 | | | Fenneland (Double)..... | 206 | | | | | 12s, 11s & 8s. | |
| New Britain..... | 173 | H. M. | | Indus (Double)..... | 206 | | | Illay..... | 229 | Burlington..... | 242 |
| Northern..... | 168 | Bloomfield..... | 190 | Kingston..... | 232 | | | | | C. H. M. | |
| Paddington..... | 161 | Brimfield..... | 192 | Luther..... | 237 | | | 5s & 10s. | | Hastings..... | 185 |
| Paris..... | 140 | Curtis..... | 191 | Moultrie..... | 208 | | | Bavaria..... | 226 | Hawly..... | 244 |
| Peria..... | 168 | From..... | 192 | Pharsalia..... | 210 | | | | | Messiah..... | 244 |
| Plainfield..... | 159 | Haddam..... | 188 | Whiton..... | 207 | | | 5s & 12s. | | | |
| Plates..... | 153 | Heyman..... | 187 | | | | | Webb..... | 229 | S. H. M. | |
| Pyne..... | 155 | Palmer..... | 188 | | | | | | | Maltoria..... | 186 |
| Racine..... | 171 | Roberts..... | 190 | | | | | 10s. | | Montgomery..... | 243 |
| Scotia..... | 155 | Triumph..... | 191 | | | | | Dante..... | 247 | Nashua..... | 231 |
| Sholes..... | 147 | Warsaw..... | 189 | | | | | Savannah..... | 247 | | |
| Simsbury..... | 170 | Weston..... | 187 | | | | | | | P. M. | |
| Sparta..... | 171 | Zerno..... | 186 | | | | | | | Fallston..... | 246 |
| St Thomas..... | 170 | | | Aurin..... | 214 | | | 10s & 11a. | | Hartford..... | 248 |
| Thames..... | 176 | Advent..... | 204 | Brighton..... | 215 | | | Gallatin..... | 240 | | |
| Turia..... | 166 | Avery..... | 203 | Brinkriff..... | 213 | | | Hinton..... | 240 | | |
| Umago..... | 147 | Beaumont..... | 194 | Chilton..... | 215 | | | | | | |
| Valent..... | 177 | Brinly..... | 197 | Cornello..... | 213 | | | | | | |
| Vermont..... | 149 | Bullsheads..... | 197 | Enfield..... | 213 | | | | | | |
| Wall..... | 151 | | | Hubbell..... | 214 | | | | | | |
| Washington..... | 152 | | | Hubert..... | 212 | | | | | | |
| Zee..... | 167 | | | Iris..... | 217 | | | | | | |

INDEX OF FIRST LINES.

| | | | | |
|------------------------------------|-----------------------------------|---------------------------------------|--------------------------------------|----------------------------------|
| A charge to keep.....149 | Cares and toils.....210 | Gently, Lord.....213 | How oft have sin and..... 63 | Long as I live.....106 |
| Again our earthly.....145 | Child of sin.....224 | Give to the Lord | How pleasant how divinely... 86 | Lord, how delightful..... 22 |
| Alas! how poor.....239 | Children of.....197 | The Lord proclaims }..... 40 | How precious.....137 | Lord, in the morning.....14 |
| All hail the.....185 | Christ whose.....194 | Glorious things of thee.....208 | How sweet the.....163 | Lord of the worlds.....12 |
| Along the banks where Babel's. 247 | Come Holy Spirit come.....169 | God moves in..... 89 | How sweet to..... 72 | Lord, thou wilt.....101, 102 |
| And can my eyes.....122 | Come let us.....94, 227 | God, my supporter.....126 | How sweet upon this.....139 | Lord, when my..... 21 |
| And now..... 88 | Come, O thou..... 99 | God of our lives.....115 | How vain is..... 57, 60 | Lord, when thou didst..... 24 |
| And will the.....115 | Come, said Jesus.....199 | Go NOT FAR FROM ME. <i>Antem.</i> 304 | | Lord, when we.....122 |
| And will the God.....152 | Come thou.....224 | Go preach my..... 38 | If I must die..... 90 | Lord, who.....122 |
| Angels, from the realms.....212 | Come, thou soul-transforming.. 17 | Grace, 't is a charming.....174 | If human.....107 | Lo, what a..... 91, 111 |
| Arise! arise..... 82 | Come weary.....57, 80 | Great God, how.....114 | If through.....146, 171 | Lo, what an entertaining.....112 |
| Arise my soul..... 51 | Come, we that love.....165 | Great God, to..... 56 | I know that.....110 | Lowly and..... 22 |
| Asleep in Jesus..... 58 | Come, ye disconsolate.....239 | Great God, what do.....237 | I lay my.....54, 85 | |
| Assembled at..... 68 | Create, O God.....219 | Great is the }.....67, 71 | I love the..... 96 | May the glorious day..... 22 |
| As showers on meadows..... 37 | | Vast are thy }.....67, 71 | I love the volume.....179, 180 | My dear Redeemer..... 22 |
| As vernal..... 62 | Dark was the..... 92 | Great Shepherd..... 52 | I love to see.....117, 135 | My former..... 22 |
| Author of God.....141 | Daughter of.....241 | Great source of..... 69 | I love to steal..... 90, 114 | My God, how..... 22 |
| Awake and sing.....172 | Dear Lord, and.....162 | | Inspirer and.....218 | My God, my..... 22 |
| Awake, my soul.....124 | Dear refuge.....105 | Hail to the Sabbath.....158 | In this calm.....195 | My God—stray..... 22 |
| Awake our drowsy souls.....191 | Deep in our.....74, 80 | Happy the church..... 79 | I saw beyond.....177 | My God, the spring..... 22 |
| Awake, our souls; away..... 86 | Delay not, delay not.....250 | Hark, from yonder mount.....203 | I waited.....134 | My Maker..... 22 |
| | Depth of mercy.....202 | Hark! hark!.....219 | | My opening eyes..... 22 |
| Begin my.....183 | Did Christ?.....156 | Hark, hark, a shout of joy.....248 | Jehovah, God.....175 | My Saviour.....112 |
| Behold the..... 93 | Do not L.....107 | Hark, sinner, while God.....242 | Jesus, and shall..... 45 | My Shepherd will supply..... 22 |
| Behold the }.....151, 158 | Down from his..... 78 | Hark! the glad.....129 | Jesus can make..... 56 | My soul lies cleaving..... 22 |
| My gracious } | | Hark! what mean.....207 | Jesus, Saviour (lover).....200 | My soul, how.....112 |
| Behold what..... 88 | Earth's stormy.....144 | Haste O sinner.....196 | Join all the glorious names.....190 | My soul, repeat..... 22 |
| Behold what pity.....145 | Eternal source.....125 | Have mercy.....177 | Judge me.....44, 77 | My soul, thy..... 60 |
| Be thou, O.....63, 79 | Exalt the Lord.....174 | He dies! the..... 78 | Just are thy..... 87 | |
| Bestow, O Lord }.....110 | | He kneels.....244 | | No more my..... 42 |
| For you the } | Faith is the.....231 | He lives, the..... 87 | Lamb of God.....198 | No war nor.....22 |
| Beyond the glittering.....138 | Fast flow my..... 46 | He reigns..... 42 | Let all the.....178 | Now be my..... 22 |
| Beyond where.....230 | Father of mercies.....98, 188 | High in.....201 | Let every heart.....246 | Now to the..... 22 |
| Blest Comforter.....149, 153 | Firmly I stand.....131 | House of our God with.....240 | Let songs of.....112 | |
| Blest is the.....231 | Flung to the.....227 | How calm and.....185 | Let songs of endless praise.152, 172 | O all ye..... 22 |
| Brightest and.....254 | Fountain of mercy.....113 | How charming.....148, 166, 169 | Lift not thou.....236 | O blessed souls..... 22 |
| Brightest and best of the sons.249 | From all that..... 84 | How condescending..... 95 | Light of those.....310 | O cease my wand'ring..... 22 |
| Brother, thou.....229 | From every stormy..... 83 | How far beyond.....128 | Lo, God is..... 78 | O'er mountain..... 22 |
| | From Jesse's.....247 | How helpless.....121 | Lo! he comes.....213 | O'er the gloomy..... 22 |
| Can sinners... ..164 | | How honored.....167 | Lo! he cometh, countless.....217 | O'er the realms..... 22 |

INDEX OF FIRST LINES.

| | | | | |
|---------------------------------|-----------------------------------|--|--|---------------------------------|
| ● for a thousand.....116 | O thou who.....182 | Sweet is the work.....52, 155 | The spirit in.....167, 159 | What night on.....226 |
| O God, to.....162, 168 | O turn, great.....50 | Sweet peace of conscience.....84 | Thine earthly.....73 | When all thy.....142 |
| O happy saints.....59 | Our heavenly.....148 | Sweet the moments.....209 | Think, mighty.....178 | When as returns.....64, 118 |
| Oh, cease, my.....152, 155, 160 | O, what is life.....244 | Sure there's a.....167 | This place is.....243 | When bending.....99 |
| Oh, could I.....105 | Praise the Lord.....197, 199 | Teach me the.....93 | Thou art gone to.....254 | When, dearest.....89 |
| Oh, could I speak.....181, 182 | Praise ye the Lord }.....41 | That day of.....43, 70 | Though I have.....49 | When languor.....127 |
| Oh, could our.....92 | Awake the trumpet's }.....41 | The festal morn.....183 | Thou great Instructor.....54 | When marshalled.....64 |
| Oh! for a closer.....117 | Prayer is the.....108 | The God of glory sends.....249 | Thou lovely.....144 | When shall we.....233 |
| Oh, for a shout.....136 | Return, my soul.....47 | The heavens declare.....37, 47 | Thou that dost.....196 | When sins and.....83 |
| Oh, for the.....168 | Safely through.....238 | The Holy.....55 | Thou, who didst.....229 | When the vale.....222 |
| Oh happy day.....83 | Salvation is.....84 | The hour of.....71 | Through thy.....225 | When the worn spirit.....94 |
| Oh happy is.....137 | Saviour, source.....211 | The Lord is great.....241 | Thus saith the.....51 | When trouble.....108 |
| Oh how I.....142, 143 | Show me, O.....91 | The Lord is—know.....251 | Thy goodness.....85 | When verdure.....104 |
| Oh Lord, our.....173 | Show pity.....39, 46 | The Lord is our shepherd.....240 | Thy name.....170 | Where is my.....187, 192 |
| Oh praise—consent.....103 | Sing hallelujah.....220 | The Lord Jehovah.....184, 188 | 'Tis God the.....159 | While my Redeemer.....171 |
| Oh! praise ye.....250 | Sing praises.....147, 161 | The Lord my Shepherd.....157, 175, 176 | To-day, the.....228 | With grateful hearts.....180 |
| Oh, render.....120 | Sing to the.....124 | The Lord of }.....95 | To God, I lift.....186 | With one consent.....35, 53, 66 |
| Oh, that I.....100 | Sinner, art thou.....201 | One privilege }.....95 | To God, the only wise.....150 | With tears of.....120 |
| Oh that the.....96 | Sinner, Oh why.....43 | The Lord our.....134, 190 | To our Redeemer's.....116 | With humble.....169 |
| Oh thou in.....252 | Songs anew.....215 | The Prince of.....242 | To spend one.....188 | Who, O Lord, when lift.....193 |
| Oh thou, whose.....97 | Softly the shade.....72 | There is a calm.....220 | To thee, great.....69 | Why droops my soul.....55 |
| O, lay not.....232 | Soon may the.....35, 75 | There is a hope.....111 | To thee, my Shepherd.....125 | Why should the children.....121 |
| O let me.....101 | Sovereign of.....36 | There is a house.....143 | Triumphant smiles, the victor's.....60 | Why sinks my.....221 |
| O Lord, thy tender.....100 | Spirit of peace.....140 | There is a region.....59 | 'Twas in the.....97, 104 | Why will ye.....50 |
| Once more, my soul.....119 | Stand up, my.....65 | There is a river.....74 | Vital spark.....245 | Ye mighty rulers.....39 |
| On the mountain's top.....216 | Stand up, O.....253 | There is a stream.....63 | Weep not for.....232 | Yes, God himself.....228, 234 |
| On thy church.....193 | Stretched on the.....77 | There's nothing.....65 | Welcome, delightful.....192 | Ye trembling captives.....173 |
| Onward speed.....232 | Sweet is the memory.....118 | The Saviour, O.....119, 123 | Welcome, sweet.....151, 157 | Ye tribes of Adam.....190 |
| Opprest with fear.....127 | Sweet is the scene.....41, 61, 70 | The spacious.....53 | We lift our.....162 | Zion stands with hills.....214 |
| Opprest with guilt.....102 | | | We've no abiding.....42, 45 | |
| O praise the Lord.....40, 58 | | | | |
| ● those that—faith.....184 | | | | |

ACME
BOOKBINDING CO. INC.

MAR 1 - 1985

100 CAMBRIDGE STREET
CHARLESTON MASS.

ACME
BOOKBINDING CO. INC.

MAR 1 - 1955

100 CAMBRIDGE STREET
CHARLESTON MASS.

